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Canons of Selection

I

THE LIBRARY OF CONGRESS SHOULD POSSESS IN SOME USEFUL FORM ALL BIBLIOTHECAL MATERIALS NECESSARY TO THE CONGRESS AND TO THE OFFICERS OF GOVERNMENT OF THE UNITED STATES IN THE PERFORMANCE OF THEIR DUTIES.

II

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III

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From the Annual Report of the Librarian of Congress, 1940

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The Preservation of the Documentation on the History of the Americas*

IT IS particularly gratifying to me to be able to address this First Congress of Historians of Mexico and the United States, and to take counsel with you concerning a series of problems that rest heavily on our minds at the Library of Congress and that are of growing concern to the scholars of both our countries.

In recent years we have felt at the Library the weight of a growing sense of concern as to the rôle of our institution in relation to the original documents of the history of other countries. Inspired by the catholicity of interests of its spiritual founder, Thomas Jefferson, the Library has endeavored for many generations to embrace in its collection a large but representative selection of the publications of other countries. And for more than two decades it has spent large sums in obtaining transcripts and photoreproductions of unpublished documents in the archives and manuscript collections of other countries relating to the history of the United States.

Extensive as this program has been, we have learned from the recent war that it is not extensive enough. It is not enough because it does not do all that could be done to assure the preservation of the essential sources for the study of the development of the world's great civilizations. As war flamed across Europe and

Asia it left behind the ashes of magnificent collections and the ruins of the institutions that housed them, and all the world is the loser. What may not another war do if ever it comes, when weapons more dread than any before conceived lie ready to hand? Now more than ever the great libraries in the relative safety of the Western World share a heavy responsibility to civilization for the very continuity of enlightenment. We of this generation shall not have met that responsibility until we have done our utmost to reproduce and store beyond the reach of destruction the irreplaceable cultural resources of mankind. Already this problem has been recognized by the United Nations Educational, Scientific and Cultural Organization, which at its Third General Conference held at Beirut in November 1948 recommended to its member states "that they compile lists of their unique works of art, of scientific objects and of documents, and that they make, as soon as possible, at least four reproductions of each for deposit in centres where their preservation can be assured."

We have learned from the war yet another reason why our present effort is not enough. We have learned that truly it is one world in fact, if not in spirit, in which we live. If arrogant madness seizes the mind of Germany, hundreds of thousands of Americans must give their lives to exorcise it. Let a bleak and iron tyranny grasp Russia and its chill shadow

*Paper delivered by Luther H. Evans, Librarian of Congress, at Monterrey, Mexico, September 6, 1949.

will darken our lives ten thousand miles away. If the economy of Europe stumbles and fails, our own trembles with the shock. Willingly or unwillingly we all share a common history and a destiny so intertwined that no nation can free itself from involvement in the fate of others.

Because every nation's future is so intimately dependent on the rest of the world, it becomes a peculiar responsibility of libraries to enrich the resources upon which scholars may draw in furthering the understanding of all other countries—the understanding not only of their contemporary problems and their immediate purposes, but of the deep currents of their history. We shall not have met that responsibility until we have done all that we can to place at the command of scholars in our respective countries the basic historical sources of all cultures.

If this is true of the world generally, how doubly true it is among the American Republics themselves. One of the greatest of the historians of the United States, Frederick Jackson Turner, asserted that the civilization of that country had been given a unique character by having been born of the successive transplantings of an advanced culture in a wilderness environment along a receding frontier. But has not this been the common experience of all the American Republics, endowing all of them with common characteristics and sympathies? Our two continents have indeed been the theater of a single drama, one of history's greatest: the removal to an alien world and the reshaping there under new and vital forces of that most complex of cultures, the civilization of Western Europe. Wherever along the ten thousand miles of our coast they came—to Maine or Florida, the Rio Grande or the Amazon—whatever the civilization they brought, Spanish, English, French, or Portuguese, the European venturers faced in a thousand settings the same problem.

They must make shift to live in a new

world, building a new economy around the resources they found, coming to terms with the native peoples, reshaping political and social institutions to meet new needs. In all the colonies of the New World, the political relations to Europe had to be defined and redefined, ultimately in most cases in terms of independence, national equality, and increasing good neighborliness and brotherhood. A restless vigor, an awareness of golden futures waiting to be grasped, a common belief that here in our new world lay the earth's last, best hope, have grown from this struggle and have marked all the peoples of the Americas. It is, of course, true that the forms of governments, the character of the economic life, and the varied aspects of the cultures of the different American nations exhibit a diversity as marked as the differences in the geographic environments in which those countries were shaped. But this diversity within unity serves only to emphasize their essential oneness and to exhibit for their better understanding the workings of similar social forces under variant circumstances.

Because this one central fact of "new-worldism" lies at the core of the history of each of the American states, none of us can fully understand his own country's history without understanding that of the neighboring countries. How, for example, can a United States scholar achieve a mature understanding of the influence of the frontier on the history of the United States without investigating its influence on the histories of Canada, Argentina, Brazil, and Mexico? How can he fully explore the relative rôles of nationalism and of democracy in the American Revolution without some knowledge of their relationship in the wars of independence of the other American countries? An Argentine historian or economist concerned with the growth or future of the cattle industry can learn much from the history of that institution in the United

States, where it developed in very similar circumstances. A sociologist or economic historian investigating the plantation system will obtain but a parochial view unless he considers its comparative development in its various manifestations in the Americas.

In even broader fields, one of the most fascinating aspects of historical jurisprudence is the study of the growth and modification of the classic European legal systems in their application to the new problems of social and economic relationships in the Americas, yet how relatively sterile is such a study that does not take into account the variations in this process from country to country. Again, can one fully understand the relationships between colony and mother country as they existed between Mexico and Spain unless he also has some understanding of the relationships as they developed under different circumstances between the North American colonies and Great Britain?

But these are examples only. There is hardly anyone in this audience who could not from his own studies aptly illustrate the general thesis.

It seems to us at the Library of Congress, therefore, that a very special responsibility rests upon us, as upon all the principal libraries and archival agencies in the Americas, to devote a major effort toward the preservation and availability of the basic documentation of the history of the American nations for the use of all their scholars. Insofar as the Library itself is concerned, this is consonant with long tradition. Jefferson himself, to whom the Library owes so much, established a keen interest in Hispanic-American, and especially Mexican, history. One of the early significant gifts to the Library was a copy of the "Instructions of the Count Revillagigedo, viceroy of Mexico, to his successor in 1794," presented in 1830 by Sr. José María Tornel, the Mexican Minister to the United States. The opening of the main

Library building in 1897 provoked a careful re-examination of the Library's objectives, in connection with which John Russell Young, then the Librarian of Congress, stated: "The interblending of Spanish-American history with that of the United States makes it advisable that we should continue to strengthen ourselves in that department. . . . It would be wise in the development of the manuscript department to note particularly what pertains not alone to the United States, but to America in general. Canada, Newfoundland, Nova Scotia, the West Indies, but more especially the countries to the south—Mexico, Central and South America—should have special attention." Just ten years ago the Hispanic Foundation was established in the Library of Congress to provide a focus for all the Library's manifold interests in Hispanic-American history and culture and for the development of its collection in those fields.

Now we must go farther, for the reasons I have stated. In considering our responsibilities and those of other cultural institutions of the Americas it seems to us that there are three basic principles that should be our guide:

I. *The cultural institutions of the several American nations should unite in refusing to countenance any improper removal from a country of its unique cultural materials and in working toward the universal recognition of every nation's prior right to unique documents constituting a part of its cultural patrimony.*

It is the policy of the Library of Congress that it will not buy, nor will it accept as a gift except under terms that permit its restitution, any document that appears to have been removed from another country in violation of its laws intended for the protection of cultural resources or to have been improperly removed from the collections of any library, public or ecclesiastical archives, or similar cultural institution. This policy is now shared, I believe, by many institutions in my country. Adher-

ence to it by libraries throughout the world would do much to prevent future depredation of the cultural resources of any country.

This matter involves the drafting of a set of principles, which might be regarded as a sort of code which the institutions of all countries would be asked to accept and which would recognize the moral if not the legal right of every country to the secure and permanent possession of those unique documents that constitute, in the fullest sense, its peculiar historical patrimony. I suggest that the Pan American Institute of Geography and History, and eventually UNESCO, should participate in developing and securing the acceptance of such a statement of principles.

II. *The cultural institutions of the several American nations should aid each other in programs for the preservation and cataloging of their collections of historical sources, and in developing the best technical methods to this end.* It has been a pleasure to have at the Library of Congress as interns and guests many librarians from the other American Republics. Srta. Susana Uribe, of the Colegio de México, has been the most recent guest member of our staff from Mexico. We also have profited greatly from being privileged to serve as hosts two years ago to the first Assembly of the Librarians of the Americas. In return, we have been helped by the opportunities given to Dr. Lewis Hanke, Director of our Hispanic Foundation and one of the initiators of this Congress, to improve his knowledge of the libraries and archives of Mexico during a nine-month stay, now coming to an end, in this country. Similarly, Miss Lucile Morsch, Chief of our Descriptive Cataloging Division, has been recently given the opportunity to study library methods in many of the major institutions of Hispanic America. This program needs to be, and I feel confident will be, greatly amplified during the coming years so that there will grow up among the librarians and archivists of all the Amer-

icas and among the scholars whom they serve a fraternity of common objectives and of mutually shared techniques and facilities.

III. *The principal cultural institutions of the American nations should cooperate to preserve and disseminate by means of photo-reproduction the basic rare or unpublished documents of their history and culture, including those located in Europe.* We must go a step beyond aiding each other in the preservation of historical sources and disseminating information about them. We must endeavor to make it realistically possible for a scholar in any of the American Republics to make use of the most important sources relating to the history of the Americas without prohibitive travel costs.

This demands a cooperative program, for the documentation with which we are concerned, even that relating to the history of a single country, will be found scattered in depositories throughout the New World and the Old. The National Archives of Paraguay, for example, contains manuscripts necessary for an understanding of the history of every one of Paraguay's neighbors: Argentina, Bolivia, Brazil, Chile, and Uruguay. Every one of them, in turn, as well as Spain, Great Britain, and the United States, possesses unpublished material essential to the study of Paraguayan history. Similarly, the lives of great historic figures of the hemisphere are recorded in manuscripts in a dozen countries. Unpublished material on Bartolomé de las Casas, for example, has been found in Spain, Mexico, England, France, Guatemala, Bolivia, and the United States. So much manuscript material on Peru is to be found in the Royal Library of Denmark that the *Handbook of Latin American Studies* published a special article on this subject. Much material of basic importance to the history of the United States, particularly of those parts just north of the Rio Grande, including

my own native Texas, is to be found in the official and ecclesiastical archives of Mexico.

But these examples could be extended indefinitely. Not only can no scholar in the Americas obtain that broad hemispheric perspective essential to a mature understanding of the history of his own country without using historical sources in other countries, he can hardly indeed pursue an individual restricted investigation without needing to consult manuscripts that may be a thousand or five thousand miles away. This has been realized, of course, and many of the American Republics have taken steps to list and often to copy materials relating to their history in the archives of Spain and other European countries.

But a major weakness has been the absence of cooperative effort to this end. For example, many of the series of material in the archives of Spain relate to the history of a number of American countries. Under a cooperative arrangement, they need be microfilmed only once, with copies inexpensively provided to all the countries concerned. A single project operating in Seville, with the costs shared by a number of institutions in the various American countries, could easily obtain material important to them all. Even more inviting are the possibilities of cooperation within the Americas. Many documents in the priceless archives of, for example, Mexico need to be filmed to assure their preservation and their availability in institutions in various parts of Mexico. But they are also of great interest, for the reasons I have mentioned earlier, to scholars in the United States and in other neighboring republics. If we can join together in filming them, the expense to each institution can be held within our means, and the resources for scholarship and international understanding be widely extended.

The technique of microphotography has

progressed to the point where there is no reason why we may not look forward to a hemispheric, indeed a global, network of microfilming facilities and projects that will make it possible to bring to the scholars of each of our countries the more important documentary resources of the world as they bear upon their particular studies. The advances in the comparative study of the histories of our several countries and of the development of political, social, and economic institutions that can flow from such a program will be beyond calculation.

But one must approach distant goals by steps. The Library of Congress is now prepared to take a long step toward this goal. I can now announce that the Library of Congress is ready to cooperate with Mexican and United States institutions to preserve and make available by photoreproduction the records and achievements of the people of Mexico. Already, in fact, such a program has been actively begun. Some time ago, we were able to present to the Museo Nacional de Historia enlargements of all the Mexican manuscripts in the Edward A. Harkness Collection in the Library of Congress. In 1947 it was my privilege to offer to the Mexican Government, on behalf of the Library of Congress and the United States National Archives, a microfilm of the diplomatic correspondence between our State Department and its representatives in Mexico through 1906. Since 1913, in turn, the Library, in cooperation with other United States institutions, has been engaged in making copies of Mexican materials for its own collections.

Now we are prepared to go much farther. In November 1948 the Library of Congress assumed responsibility for the microfilm laboratory of the Benjamin Franklin Library in Mexico City, which is now operated as a branch of its Photoduplication Service. A substantial program is now under way for copying legal materials, manuscripts,

and periodicals for our own collections. Much more could and should be done, however, over a period of years, and the Library of Congress is hopeful that cooperative projects will be developed to extend the program we have started, in the provinces as well as in the Capital, and to make its benefits available to all cooperating institutions in the Americas.

May I add that the mere accumulation of material is not enough. To be known it must be reported on and we propose to publish promptly in *The Library of Congress Quarterly Journal of Current Acquisitions* statements describing all material copied by our microfilm laboratory in Mexico.

It is also important that the people of both countries realize what is being printed in each country. There should be greater bibliographical cooperation and exhibitions of each other's printed works. For this reason, the book exhibitions arranged for this Congress have a special significance. As an example of the inter-American character of thinking in this field, may I point out that Dr. Rafael Heliodoro Valle, at present Ambassador of Honduras in Washington but for many years an integral part of the cultural life of Mexico, urged exactly these projects over twenty years ago in a paper given before the Bibliographical Society of America on "Bibliographical Cooperation between Mexico and the United States." One of his most appealing ideas was that there should be an annual exhibition of Mexican books in the Library of Congress and correspondingly an exhibition of United States books in some Mexican library. This idea we are glad to sponsor, and I am happy to announce that the first annual

exhibition of Mexican books will be held in 1951 in the Library of Congress in cooperation with the National University of Mexico and as a tribute to the four hundredth anniversary of its founding. This exhibition will be jointly sponsored by the National University and the Library, and because of the deep interest which the Rector, Luis Garrido, has taken in this project we are hopeful that he will honor the inauguration with his presence.

In proposing these three principles to guide the future action of the Library of Congress we believe that we are but supporting principles already agreed upon by the Pan American Institute of Geography and History and by the United Nations Educational, Scientific and Cultural Organization, the Director General of which latter organization is that great Mexican writer and diplomat, Jaime Torres Bodet. If we in the Americas can put these principles into practice, the New World will once more demonstrate to the entire world her faith in the importance of community action to accomplish community ends.

Of course, much more is required for history than documents. One needs skill in their use and wisdom in their interpretation if true understanding is to be achieved. In arriving at understanding, discussion among historians is essential—the kind of frank and friendly discussion which is going on here in Monterrey at this First Congress of Historians of Mexico and the United States. May there be many more such Congresses, and if the historians of the two countries ever decide to meet in Washington, the facilities of the Library of Congress are at their disposal.

The Ledoux Collection of Edwin Arlington Robinson Manuscripts

FOR some years before his death in 1935 Edwin Arlington Robinson had been considered the chief poet in this country, an American classic, and the first voice of the new poetry. Only Robert Frost had anything like a comparable position at once in critical and in general esteem. Into the more popular acclaim for Robinson something of the fortuitous entered. His reputation, after the early years of complete neglect, had been slowly won and surely pronounced; but critics do not even in ten years win over such a public. There must be taken into account the notoriety of awards and honors, the existence at that time, in the wake of the "American Renaissance," of a somewhat inflated audience for poetry, the campaign which launched *Tristram* for the Literary Guild, and above all, perhaps, the character of *Tristram*. Robinson himself is said to have been shaken when its sales passed 75,000 copies. Persistently outselling his other books, as for the time it outsold popular novels, it increased the circulation of subsequently published volumes to three times that of his earlier works. During these final years when he had become the legendary figure in whom the long habit of stoical devotion to his task was such an important component, he continued to turn out the succession of long narratives which his critics, without relaxing their admiration, continued to deplore and an amazing number of people to purchase.

During the next decade his reputation suffered not so much a dislodgment as a lapse of attention. It was taken for granted that he had once persevered in solitude and amid poetic vacuity. The direction he had taken had seemed right to others—in his concern with human complexities, in his neglect of the evocative in order to engage an attention more stringent. But others had by then done more, by other poetic means, to arrest and enrich such attention. The sparseness of his characteristic work was felt. Familiar in anthologies, left otherwise to later poets and critics, he was not much talked about.

More recently there have been two considerable efforts at reappraisal: that of Yvor Winters for the "Makers of Modern Literature" (1946) and that of Emery Neff for the "American Men of Letters" series (1948). Mr. Neff believes that Robinson's larger fame is for the future and ranks him firmly with the greatest American writers, with James and Hawthorne. Mr. Winters, reserving his praise for a smaller proportion of Robinson's work, places him, for this proportion and more tentatively, with the greatest English poets of the nineteenth century. Like Allen Tate, who had earlier pronounced Robinson comparable to the chief nineteenth-century poets, though not agreeing on the instances, both critics prefer the short poems and the poems of medium length to the long narratives, and both admire chiefly the work done before 1925.

The Robinson manuscripts presented to the Library of Congress by Mrs. Gertrude Clarke Whittall include poems of all three categories and, with the *Lancelot* manuscript, an earlier gift of Mrs. Whittall, are especially representative of the work of his middle and later years. In the interest of its items this body of manuscripts rivals the somewhat larger Isaacs collection of Robinson manuscripts now in the New York Public Library. The manuscripts in the Ledoux collection were gifts, as inscriptions on many of them indicate, from the author to Louis and Jean Ledoux, whose collection was the source of some of the important Robinson correspondence in the Widener Library of Harvard University. Early in the century the late Louis Ledoux, poet and art collector, then the Bohemian scion of a well-to-do family, met Robinson and until his death remained his close friend and benefactor. Robinson formed the habit of staying for a time with the Ledoux in their country home at Cornwall-on-the-Hudson before and after his summers at Peterborough, and some few of the present manuscripts are marked as having been written there.

The earliest poems in the collection are three lyrics from *The Town down the River* (1910): "Pasa Thalassa Thalassa," in typescript with ink revisions, and the only example not entirely in autograph; "Clavering," in what is apparently a fair copy; and "The Wise Brothers," written on a page from a Dodge Report calendar pad.

The majority of the shorter poems in the collection are first drafts of lyrics which appeared in *The Man against the Sky* (1916), the first of his books to be warmly received. Eight of these, of which all but the last ("Fragment") bear dates from July 29, 1914 ("Lisette and Eileen") to October 20 ("Stafford's Cabin"), are written on a pad of plain 5 x 8 paper, such as was used for almost all the manuscripts. All eight are signed E. A. R.; under the first date is written "Peterborough"; under that for

October 10, "Cornwall"; and the repeated words "First Draft" were added in a darker lead, apparently at the time of presentation. Following the undated "Fragment" the remainder of the pad was carefully cut away, perhaps in some distribution of autograph favors. Besides the three poems already mentioned the pad includes drafts of "Old Trails," "Flammonde," "Bokardo," "Theophilus," and "John Gorham." The first draft of the first four stanzas of "The Poor Relation" (with its original title "Pauvrette" in printed capitals), together with a first copy to which the remaining five stanzas had been added, appears on three loose sheets from this or a similar pad. Another lyric from the same volume, "The Voice of Age" ("Chair of Age"), is given in a draft dated July 7, without year. On the verso of the two pages of this draft and of the six pages of an undated draft of "The Field of Glory" (first published in *The Outlook* in 1913) Robinson wrote the eight-page draft of "Ben Johnson Entertains a Man from Stratford." This draft, which shows a number of revisions, is dated April 8 to April 15, 1915, and carries also the presentation date October 10, 1915. (This most important of the longer lyrics in the collection is the poem to which Mark Van Doren attributed Robinson's establishment as a classic.)

There are first drafts also of three later lyrics, two of them among his finest. A half sheet bears the working out to its final form of "The Dark Hills" (*The Three Taverns*, 1920), a single sheet "Modernities," and variants and the final draft of "Many Are Called" (*Avon's Harvest*, 1921).

The most impressive of the first drafts is the set of pages with the note: "Dear L.: This is all I can find of the rough draft of *Tristram*. E. A. R." This draft is especially valuable in conjunction with the clear copy, prepared for the typist, of the entire *Tristram* manuscript. This, like other of the "clear" copies, has variants

and inserts; at intervals it is dated and additions are made of the line count. Esther W. Bates, from 1913 Robinson's principal copyist, tells us in her monograph, *Edwin Arlington Robinson and His Manuscripts* (1944), that he delivered the long narratives to her for copying "canto by canto," in such clear copies from the first drafts as are here assembled, and that later changes, deletions, and insertions were made in the typescript. The other clear copies, which complete the collection, are of "The March of the Cameron Men" (*Nicodemus*, 1932), *The Glory of the Nightingales* (1930), *Talifer* (1933), and *Amaranth* (1934).

John Gould Fletcher once spoke of Robinson's lonely integrity in defeat. This is the image of him which persists from the lean years, and in the kindlier years of fame his absorption was no less remarkable. It is revealed in the very tone with which he would then write or speak of his work to the small circle of intimates who had sustained him. For what he had to say was seldom in discussion of the essential problems of his work and the tone is that of a reticent man who, gossiping about its edges, irrepressibly exposes the length, breadth, and depth of a secret preoccupation. During the summers after 1911, when he wrote all day in his Peterborough studio, disturbed if he had not got well started within a day or two of arrival, and early in the day, his ways of work seem to have become almost compulsive.

Looking over these many pages, pencilled with his neatly and minutely formed script, one is struck, almost appalled by a sense that so much here was done "in habit and in ceremony." With only two or three exceptions, all the pages are of uniform size and of only two qualities of paper, of which the better, from indications on the verso of three pages of the *Tristram* draft, was used also for correspondence. All the pages are written in pencil of the same lead, held with the same pressure, except

for the extra flourish of a title, the darker inscription of a date. There is the regularity of the datings, the lighter pencilling when the line count of *Tristram* is toted up. There are the rows of little crosses which mark out deletions, the long vertical line that means a page has been copied; there are the inserts and "reserved" phrases pencilled carefully sideways down the margins. The handwriting is very little modified over the years. What is noticeable is its greater constriction in the rough drafts, as if these phrases were reluctantly let go.

The *Tristram*, if one still takes into account all that has been said of it, is the most controversial of Robinson's poems. Mr. Neff and Mr. Winters are in agreement as to its weaknesses of structure and character portrayal. Mr. Winters, who prefers it to Robinson's other long poems, thinks it vastly inferior to the other two Arthurian poems. In shearing it of its mythical elements and yet failing to give its characters genuine human complexity, Robinson has reduced it, he believes, to a popular love story.

The rough draft, clearly dated June 2, 1926 (the second summer of its composition), begins in Part VII, with the first words spoken by the lovers after their meeting at Joyous Gard, and continues to the end of the poem. It thus begins early in the scene which Mr. Winters considers a key to the poem's weakness, includes the death scene which Robinson spoke of as especially troublous, and the much more successful elegiac close. Careful study of the two drafts in the Library might throw considerable light on the poet's intentions and difficulties.

Such study as the present writer has been able to make, or has space to comment upon, suggests that apart from some deletions and substitutions—and the tally for the rough draft is 4,390 lines, for the finished version 4,400—the revisions are of phrasings. They are directed toward weighting a line or toward discriminating

or restating a shade of feeling. In the Joyous Gard meeting, "to be made terribly for happiness" becomes "terribly for more than time." Other phrasings about life, love, death, and timelessness, struck out, are here subsumed—and recur in other forms. The same idea creeps in, out of place for sense and by way of a verbal mannerism, in a passage (on page 677 of the *Collected Poems*, 1930) beginning "if there was death." The passage, introduced by "if there was life," persists in the second draft and was caught in typescript or proof. The statement of transcendence through passion was certainly a large part of Robinson's intention in *Tristram*.

Changes in the three versions of the death scene play about it and alter nothing essential in the composition of the scene. Robinson's well-known remark concerning his abandonment in *Tristram* of his "New England reticence," his keeping *Anthony and Cleopatra* on his desk during its composition, suggest that he intended the poem as a vindication of passion. It was to be a direct exfoliation, from the point of view of the participants, of the mystery obliquely arrived at in the last stanza of "Eros Tyrannos" and there fixed in such solid irony of context and perspective. In *Tristram* he appears to many of his admirers to have departed at his peril from his normal vein.

Other considerations suggest themselves as to his treatment of this and other long poems. According to accounts of their composition, except for *Lancelot*, which was considerably recast, he worked these up to completion by passages, and before he began to write had planned the incidents of a narrative, which then remained for him essentially static. What modification and development were achieved in phrasing particular passages could thus operate only within narrow limits or for the sort of rarification which was more

and more complained of in the late narratives.

It is instructive to compare what has been accomplished in revisions of short poems. Robinson seems always to have composed by ear, and in the first version of "Many Are Called," the first four lines and the sixth line of the octet, the first of the sestet, and the final phrases are set down, except for minor alteration, as they remained. Two other lines of the octet are given in a variant and the rest was to be filled in. The lines already given are probably the best melodically in the finished poem, and they include the conceptual framework. The variant of the octet reads:

And though fame-hungry multitudes have tried
In ecstasy, in anguish and in vain,
To summon him, their bones remained outside.

This becomes:

And though melodious multitudes have tried
In ecstasy, in anguish, and in vain
With invocation sacred and profane
To lure him, even the loudest are outside.*

The alterations from the variant lines have not merely accomplished finer and prosodically better phrasing; as much as the additional line, they have developed and qualified what he had to say about poetic effort.

In the first attempt at completing the sestet, all the essential elements of his Apollo appear: the questing light, the sullen wall, the inaccessibility of the god, his unreadable laws; but these are haltingly and incompletely phrased. The second is the final version:

Only at un conjectured intervals,
By will of him on whom no man may gaze,
By word of him whose law no man has read,
A questing light may rift the sullen walls,
To cling where mostly its infrequent rays
Fall golden on the patience of the dead.*

*Quoted by permission of the Macmillan Company from Robinson's *Collected Poems*, copyrighted 1937.

The phrases "by will" and "by word," other rephrasings, and shiftings for better movement again have done more than to bring the uncertain lines up to the authority and finish of the rest.

To return to the octet, it is interesting that in suppressing the "fame-hungry"—an unfortunate word in the position, redundant to and slightly distorting his meaning—Robinson somewhat obscured this meaning. For his Apollo is conceived not directly as inspiring but as rewarding accomplishment. By his use of light in place of the "definitive laurel," the other aspect is of course suggested, and both meanings—that of fame and that of achievement—are included. Yet by shifting, as some interpreters do, the surface emphasis to the incidence of genius (inspiration), the last lines become absurd. Inspiration, unlike fame, is not a property of the dead. Such hovering yet concentration of meaning, without disturbance of logic, is characteristic; and read so that the final irony is the postponement from the "called" of all certitude, not only is the poem more climactic and cohesive, but some dignity from the "patient" dead balances the mockery of the octet's close.

So in the revisions of "The Dark Hills," one finds that among other things the transformation of mere "armies" that have come and gone into "the flashing legions of the sun" was an act of imagination without which the lovely opening lines would have trailed off into flatness.

Some of the weakness of the long narratives may well have resulted from Robinson's carrying over into the method of their composition the method of the lyric poet. More fundamental probably was the associated habit of a sensibility which abstracted, for the purposes of narrative, too soon and too continuously from its contexts; and of a mind which, subtle and incurably reflective as it was, yet lacked the system and definition of thought necessary to sustain works of great scale.

In any event the new collection provides much material of more than the sentimental interest attaching to such relics of a fine poet. It is unlikely that the last word has been said concerning a man who in the least estimate left some of the most assuredly distinguished poems yet written in America.

LÉONIE ADAMS

Consultant in Poetry in English

Current National Bibliographies, II

ON November 25, 1946, the Conference on International Cultural, Educational, and Scientific Exchanges held at Princeton University recommended that suitable agencies in each country throughout the world should be encouraged to publish comprehensive current national bibliographies. The value of selective lists was recognized, but priority was given to bibliographies which should be as comprehensive as possible.

On January 22, 1947, a meeting was held in the Library of Congress to discuss the follow-up of resolutions adopted at the Princeton Conference. At this meeting, it was agreed that the Library of Congress would undertake the preparation of a list of currently published national bibliographies in the form of a revision and expansion of *Current National Bibliographies*, compiled by Lawrence Heyl of the Princeton University Library.

The first installment of this list appeared in the August 1949 issue of the *Quarterly Journal*. The second installment follows. Additional sections will appear in subsequent issues over the period of the next year. Mr. Heyl's list, published in a preliminary edition by the American Library Association in 1933, and revised in 1942, was confined principally to sources of information concerning publications in the book trade. The scope of the present list has been expanded in an attempt to include the most important sources of information regarding publications of whatever kind. These sources fall naturally into the classifications of general lists, general selective lists, government publications, and newspapers and periodicals, with certain countries providing additional classes such as university publications, maps, prints, etc.

In compiling the present revision, an original list was drawn up in 1947 from sources readily available in the Library of Congress. Since this was found to be too incomplete for publication, a number of the sections were revised and sent to representatives of the countries concerned, with the request that they be verified. The response from these appeals has been most generous, and many additions and corrections have been made possible. It is hoped that publication in the *Quarterly Journal of Current Acquisitions* will result in further revision and eventually in the publication of a definitive edition. Additions and corrections will be gratefully received by the Editor of the *Quarterly Journal*.

The compilation of the present revision is largely the work of Mr. Parker Worley, who served for a year as an intern in the Library of Congress.

Because of the procedure used in revising this list, it is not possible to publish the sections in alphabetical sequence. Insofar as feasible, however, broad geographic and linguistic arrangements will be observed, and a list of previously published sections will be printed with each installment. Those which appeared in the August 1949 issue (pp. 28-33) are: Australia, Canada, Great Britain, and the Republic of Ireland.

AUSTRIA

GENERAL

Anzeiger für den Buch-, Kunst- und Musikalienhandel. Semimonthly. Grünangergasse 4, Vienna I.

Articles of interest to booksellers. Announcements of new books through publishers' advertisements.

Oesterreichische Bibliographie. Monthly.

Oest. Buch-, Kunst-, Musikalien-, Zei-

tungs- und Zeitschriftenhändler, Grün-
angergasse 4, Vienna I.

A classified list of Austrian publications, with author index. Gives bibliographical information and prices.

NEWSPAPERS AND PERIODICALS

Pressenachweiss Oesterreichs. 1947, with annual supplement. Zentralkartei Oesterr. Zeitungen, Wollzeile 14, Vienna I.

List of periodicals and newspapers, with information of interest to advertisers. Includes lists of news agencies, etc. First appeared as *Zeitungsweiser*.

BELGIUM

GENERAL

Bibliographie de Belgique. Monthly. Bibliothèque Royale, 5 rue du Musée, Brussels.

List arranged by universal decimal classification, with author index. Includes books in both French and Flemish, with complete bibliographical description. Annual author and subject index. Includes books published in Belgium, books by Belgian authors published abroad, and foreign books relating to Belgium.

Le Fichier bibliographique. Irregular. 216 Chaussée de Wavre, Brussels (4°).

Printed cards 9 cm. x 14 cm. (3½" x 5½"), listing Belgian publications, with evaluative annotations.

Journal de la librairie, de l'imprimerie et de toutes les professions qui s'y rattachent. Bimonthly. Secrétariat du Cercle de la Librairie, 12 rue Royale, Brussels.

Includes a supplement, "Bulletin bibliographique belge," an alphabetical listing by author of Belgian publications, with bibliographical descriptions and prices. This supplement also appears in a Flemish edition, "Belgisch bibliographisch Bulletin."

Le Livre belge. Het Boek in België. Bimonthly. Syndicat des Éditeurs Belges, 326 rue Royale, Brussels.

Articles on literary topics in French and Flemish, and a classified list of Belgian publications giving bibliographical description and price. Index by author and subject. At present includes only

publications issued by the Syndicat and is less complete than the *Bibliographie de Belgique*.

GENERAL SELECTIVE LISTS

Het Boek in Vlaanderen. Annual. V. van Dieren & Co., Venusstraat 27, Antwerp.

Consists of publishers' advertisements and "Nieuwe Uitgaven in Vlaanderen," a classified selective list with prices.

Bibliogids. *Geïllustreerd bibliografisch Informatieblad onder Hoofdredactie van Jos Cels*. Monthly. Bibliogids, Nationalestraat 46, Antwerp.

Articles on literary and bibliographical topics in Flemish, and a list, with bibliographical information and reviews, of books published in that language.

Boekengids. *Algemeen Nederlands kritisch-bibliografisch Tijdschrift*. 10 issues yearly. Algemeen Secretariaat voor Katholieke Boekerijen, Cuylitsstraat 27, Antwerp.

A selection of Belgian and Dutch publications in the Flemish language. The list is classified and includes full annotations, bibliographical descriptions, and prices.

La Revue des auteurs et des livres. 10 issues yearly. L'Édition Universelle, 53 rue Royale, Brussels.

Selected list of works in French, arranged alphabetically by author under broad subject headings, with annotations.

Tijdingen van de Vereeniging ter Bevordering van het Vlaamsche Boekwezen. Bimonthly. Vereeniging ter Bevordering van het Vlaamsche Boekwezen, Eikstraat 5, Brussels.

Each issue contains a list of new titles published in Belgium, in both French and Flemish. The list is entitled "Nieuwe Uitgaven in België" and the entries are arranged alphabetically by author.

DENMARK

GENERAL

Dania polyglotta. Annual. Kongelige Bibliotek, Copenhagen.

A list, arranged by language, of books, articles, and abstracts published in Denmark in languages other than the Scandinavian.

Dansk Bogfortegnelse. 18 to 20 times yearly.
G. E. C. Gads Forlag, Copenhagen.

Arranged alphabetically by author and title.

Dansk Bogfortegnelse. Aarskatalog. Annual.
G. E. C. Gads Forlag, Copenhagen.

Contents: I. Alphabetical list of the year's publications, by author and title. II. Systematic list. III. Index to the subjects making up the systematic list.

Dansk Bogfortegnelse. Every five years.
G. E. C. Gads Forlag, Copenhagen.

The most accurate and important Danish national bibliography. Includes irregularly a separately paged supplement for Iceland entitled *Islandsk Bogfortegnelse*. The latest edition, for 1940-1944, was issued in 1948. Includes *Færøsk Bogfortegnelse* and *Grønlandsk Bogfortegnelse*.

Det danske Bogmarked. Weekly. Den Danske Forlaeggerforening, Nyropsgade 19, Copenhagen.

A book trade publication containing "Dansk Bogfortegnelse," an alphabetical list by author of the books of the week, giving publisher and price. A continuation of *Dansk Boghandlertidende* and still so called in the subtitle.

Danish publications are also included in *Nordisk bokkalender* which is listed in the Sweden section.

GENERAL SELECTIVE LISTS

Bogens Verden. Tidsskrift for dansk Biblioteksvesen. Monthly. Danmarks Biblioteksforening, Skt. Peders Straede 19², Copenhagen.

Articles and reviews of literary interest. Extensive annotated lists of new books, classified by subject, with annual index.

GOVERNMENT PUBLICATIONS

Impressa publica regni Danici. Bibliografisk Fortegnelse over statens Tryksager og statsunderstøttede Publikationer. Annual. Kongelige Bibliotek, Copenhagen.

In preparation.

NEWSPAPERS AND PERIODICALS

Indenrigsk Avisfortegnelse. Semiannual. Generaldirektoratet for Post- og Telegrafvæsenet, Copenhagen.

The official publication of the Post Office Department containing the regulations for mailing of periodicals, with a list of publications permitted to be sent as periodicals.

FINLAND

GENERAL

Suomessa Ilmestyneen Kirjallisuuden Luettelo. Katalog över i Finland utkommen Litteratur. Quarterly. Suomalaisen Kirjallisuuden Seuran Kirjapainon Oy, Helsinki.

Lists new publications issued in Finland, arranged under Finnish, Swedish, and other languages.

Suomen Kirjakauppa-lehti. Finsk Bokhandels-tidning. Semimonthly. Suomen Kirjakauppa-lehti, 16 Kalevank, Helsinki.

Lists new titles, arranged under Finnish, Swedish, and other languages.

Finnish publications are also included in *Nordisk bokkalender*, listed under Sweden.

FRANCE

GENERAL

Biblio. 10 issues yearly, with annual cumulation. Service Bibliographique des Messageries Hachette, 9 rue Stanislas, Paris VI^o.

Lists all works published in French throughout the world, arranged alphabetically by author, title, and subject, with the full entry under the name of the author. Contains reviews of selected books.

Bibliographie de la France. Weekly. Cercle de la Librairie, 117 boul. Saint Germain, Paris VI^o.

Part I: Official bibliography. Lists works received through official deposit. Books are listed in ten classified sections, with an index of authors and an index of anonymous works in each number. Official publications are indicated in the general list by an asterisk. All bibliographical information is furnished for works in the collections of the Bibliothèque Nationale. Supplements are published for the following classes of material: (A) Periodicals. (B) Engravings, prints, and photographs. (C) Music. (D) Theses. (E) Maps.

Part II: Professional notices. Notes concerning publishers and booksellers, copyright, imports and exports, recent legislation, statistics, etc.

Part III: Advertisements. A selection of advertisements of French works and foreign works deposited in France, presented in the order of arrival from the publishers. *Les Livres de la semaine* is the weekly alphabetical index to these advertisements, and *Les Livres du mois* is the monthly classified index.

Bulletin de documentation-bibliographique. 8 issues yearly. Bibliothèque Nationale, 58 rue de Richelieu, Paris II°.

Classified international bibliography of recently published bibliographies, including monographs and articles in periodicals. Complete for French publications. An exhaustive index to French periodicals from the bibliographical point of view. Includes an index to authors and subjects of the bibliographies listed.

Catalogue général de la librairie française, continuation de l'ouvrage d'Otto Lorenz, D. Jordell et H. Stein. Service Bibliographique des Messageries Hachette, 9 rue Stanislas, Paris VI°.

The delayed publication covering the period 1925-1934 will be followed by decennial revisions of *Biblio*.

GENERAL SELECTIVE LISTS

Bulletin critique du livre français. Monthly. Association pour la Diffusion de la Pensée Française, 10 rue Colbert, Paris II°.

A select list of French publications, with brief, critical reviews. The arrangement is classified. Current issues of periodicals are reviewed.

Critique. Monthly. 3 rue Auber, Paris IX°.

Signed critical reviews by specialists and literary critics. Covers important books and articles of all countries, but principally of France.

Le Fichier bibliographique. Irregular. 5 rue de Mézières, Paris VI°.

Catalog cards covering recent French and occasionally Belgian works. Each card contains bibliographical data and a signed annotation of the work.

Paru. L'Actualité littéraire et intellectuelle et artistique. Monthly. Édition Odile Pathé, 13 rue Florestine, Monaco.

Each number contains: I. An article of literary criticism. II. Book reviews. III. A bibliographical summary of publications of the month.

NEWSPAPERS AND PERIODICALS

Annuaire de la presse française et étrangère et du monde politique. Annual. 7 rue Portalis, Paris VIII°.

Descriptions of French newspapers and periodicals and of the most important newspapers and periodicals of Germany, Belgium, Great Britain, Luxembourg, and Switzerland.

GERMANY

GENERAL

Bibliographie der deutschen Bibliothek. Weekly. Deutsche Bibliothek, Untermainkai 15, Frankfurt a. M.

A comprehensive list by subject of publications available through the book trade, as well as those available outside of the regular book trade, with prices. It includes German literature published in Germany and in other countries. The author and subject index is cumulated quarterly. The publishers' index is added to each fascicle.

Börsenblatt für den deutschen Buchhandel. Weekly. Börsenverein der Deutschen Buchhändler zu Leipzig, Gerichtsweg 26, Leipzig C-1.

Contains news of publishing activities and announcements, by means of publishers' advertisements, of new books and periodicals to be published.

Börsenblatt für den deutschen Buchhandel. Frankfurter Ausgabe. Twice weekly. Buchhändler-Vereinigung GmbH, Schaumainkai 101, Frankfurt a. M.

Contains news of publishing activities and publishers' advertisements announcing new books. An insert, "Neuerscheinungen," lists new books by publisher.

Deutsche Nationalbibliographie. Series A, Weekly; Series B, Monthly. Börsenverein der Deutschen Buchhändler zu Leipzig, Gerichtsweg 26, Leipzig C-1.

Series A: Weekly. A comprehensive list by subject of the publications available through the book trade. It includes German literature published in Germany and in other countries. The

author and subject index is cumulated quarterly.

Series B: Monthly. Publications not available through the regular book trade. The author and subject index is cumulated quarterly.

Jahresverzeichnis des deutschen Schrifttums.

Börsenverein der Deutschen Buchhändler zu Leipzig, Gerichtsweg 26, Leipzig C-1.

A cumulation of Series A and B of the *Deutsche Nationalbibliographie*. The issue covering publications of 1945 and 1946 appeared in 1948.

Mitteilungen für den Buchhandel in der Französischen Zone. Monthly. Johannerstr. 4, Freiburg im Breisgau.

Contains news relating to the book trade and publishers' advertisements. The insert "Verzeichnis der Neuerscheinungen in der Französischen Zone" is a classified list of publications appearing in the French Zone, with full bibliographical descriptions and prices.

GENERAL SELECTIVE

Die Auswahl. Ein Führer zu wichtigen Büchern für öffentliche Büchereien. Irregular. Landesbüchereistelle Schleswig-Holstein, Rendsburg.

Reviews of literature suitable for public libraries.

Bücherei und Bildung. Zeitschrift des Vereins der Volksbibliothekare. Irregular. Hrsg. Werner Mevissen, Bremen.

Articles and reviews of books.

Der Volksbibliothekar. Zeitschrift für die Volksbücherei-Praxis. 6 numbers yearly. Volk und Wissen Verlags GmbH, Berlin/Leipzig.

Each number contains "Bücher- und Zeitschriftenschau," a selection of books published in the Soviet Zone, with brief, signed reviews.

NEWSPAPERS AND PERIODICALS

BWD Zeitungs- und Zeitschriften-Katalog. Annual. Berliner Werbe Dienst, Taubenstr. 47/49, Berlin W8.

Contains: I. List of German daily newspapers and advertisement papers, classified according to zones of occupation and places of issue. II. Subject list of German general and professional periodicals. III. Alphabetical title and geographical index.

Sperlings Zeitschriften- und Zeitungsadressbuch.

Annual. Börsenverein der Deutschen Buchhändler zu Leipzig, Gerichtsweg 26, Leipzig C-1.

Alphabetical and subject lists of periodicals. Geographical list of newspapers and index of publishers.

ICELAND

GENERAL

Íslandsk Bogfortegnelse. Irregular.

A separately paged supplement bearing this title, listing current Icelandic books, appears irregularly in *Dansk Bogfortegnelse* (see under Denmark).

Landsbókasafn Íslands Árbók. Annual.

Landsbókasafn, Reykjavík.

The 1945 volume lists Iceland's wartime book production.

ITALY

GENERAL

Bollettino delle pubblicazioni italiane ricevute per diritto di stampa. Monthly. Biblioteca Nazionale Centrale, Florence.

A classified list giving bibliographical information and price. Includes non-trade publications and periodicals. The author and subject index is cumulated at the end of the year. Recognized as the most complete listing of current Italian publications. The annual statistical supplement offers the best quantitative indication of Italian book production activity.

Bollettino dell' Ufficio della Proprietà Letteraria, Artistica e Scientifica. Monthly. Presidenza del Consiglio dei Ministri. Servizi Spettacolo, Informazioni e Proprietà Letteraria, Piazza Dalmazia 1, Rome.

A classified list of materials registered for copyright: books, periodicals, motion picture scripts and titles, photographs, music, and engineering plans. Data for each listing include registration number, author, title and subtitle, declarer (usually the publisher), printer, place, and date of printing. This is considered the second most complete listing of publications in Italy. As in the first, entries are listed upon receipt of depository copies. Notwithstanding provisions of the law regarding depository copies, this office receives fewer titles than the National Library of Florence. Author and declarer indexes are cumulated at the end of the year.

Catalogo collettivo della libreria italiana. 1948.

Irregular. Via della Spiga 30, Milan.

Catalogs of 180 publishers bound together. Lists 25,000 titles in print and contains an alphabetic author index to titles. Not a complete collection of publishers' catalogs.

Dedalo; Repertorio bimestrale di novità librerie.

Bimonthly. Via Barberini 75-77, Rome.

Book dealers' list of new books and reprints, classified by subject, giving bibliographical information, price, and often a brief annotation. Contains the only known Italian attempt to list best sellers.

Giornale della libreria. Semimonthly, with quarterly cumulations. Official organ of the Associazione Italiana Editori, Via della Spiga 30, Milan.

Now in its 62nd year, this title is the official publication of the Italian publishers' association and the oldest trade journal in Italy. It contains a classified list of most recent publications indexed by author and publisher. Bibliographical information and price, other than date of publication, may be obtained by reference to both the subject classification list and publisher index. Because of the heavy volume of advertising, this title is the best available source of pre-publication information. Special supplements are issued on such subjects as children's books, textbooks, books for Catholics, Christmas gifts, and on the occasion of important book shows.

L'Italia che scrive. Monthly. Via Tre Cannelle 1-B, Rome.

This general literary periodical contains reviews of selected works and a comprehensive classified list entitled "Recenti pubblicazioni italiane," giving bibliographical information and price. This list is also published separately for distribution by Italian booksellers. The amount of advertising contained herein makes this title one of the two best sources of pre-publication information.

Libri nuovi italiani: Bollettino bibliografico a cura di Marino Parenti. Monthly. Viale Mazzini 46, Florence.

List of books arranged by subject, with bibliographical description and price. This bulletin is issued also as "Books from Italy," the only differences, however, being in the English title and the slightly increased price therefor. Publication is irregular and citations are reported as often unreliable.

GENERAL SELECTIVE LISTS

Bibliografia triestina. Periodicity uncertain.

Biblioteca Nazionale Slovena degli Studi, Trieste.

Only one issue of this title has been published to date. It is doubtful that available material and means will permit more than semiannual compilations. Lists monographs and periodicals, printed or published in Trieste, by language: Italian, Slovene, and other; and works about Trieste published elsewhere. Also issued as *Tržaška bibliografija*.

Bollettino bibliografico delle nuove accessioni.

Annual. Biblioteca della Camera dei Deputati, Rome.

A classified accessions list, giving full bibliographical information. Includes non-trade publications.

Bollettino bibliografico internazionale per l'apostolato delle edizioni. Monthly (issued at bimonthly intervals in 1948). Pia Società San Paolo, Via Grottaperfetta 60, Rome.

Publications of the Società San Paolo and other publishers, in separate, classified lists. Both Italian and foreign titles are cited, with full bibliographical information, prices, and annotations. Although all titles are approved for Catholic readers, individual recommendations—including qualified approvals—are noted for individual titles.

Libri del giorno. Semimonthly. Centro di Studi Politici, Servizi Spettacolo, Informazioni e Proprietà Intellettuale, Presidenza del Consiglio dei Ministri, Via Boncompagni 15, Rome.

A mimeographed bulletin which purports to list and review all current books (including translations) published in Italy which touch on all phases of war and postwar developments affecting Italy—political, economic, social. History of military operations and resistance groups are being emphasized. Bibliographical information and prices are noted. Supplements are issued irregularly containing bibliographies on subjects within the announced scope of the bulletin.

Libri d'oggi; Bollettino mensile dell'Unione Editori Cattolici Italiani. Monthly. Via Conciliazione 1, Rome.

A classified list of books intended primarily for Catholic readers. Annotated, with bibliographical information and price.

La ricerca scientifica; Rivista del Consiglio Nazionale delle Ricerche. Monthly (issued at bimonthly intervals in 1948). Piazzale delle Scienze 7, Rome.

Contains a list of scientific and technical works received by the Library of the National Research Council from all countries. Arrangement is by subject. Bibliographical information is complete. Prices, when indicated, are noted in the currency of the country of origin. The far greater incidence of foreign titles may be attributed partly to the smaller Italian production of this type of publication and partly to the Library's attempt to catch up on the foreign production hitherto unavailable to it. It is noted that Italian titles are being received and listed with despatch. The list of "Libri recentemente pervenuti" is also published separately for distribution.

GOVERNMENT PUBLICATIONS

Catalogo delle edizioni d'arte e di letteratura. 1949. Istituto Poligrafico dello Stato, Rome.

Lists indices, catalogs, and guides to Italian literary and artistic collections, and tourist guides. Full bibliographical data (except date of publication) and price, with descriptive notes.

Catalogo delle pubblicazioni legislativo. 1949. Istituto Poligrafico dello Stato, Rome.

A new subject catalog of official monographs issued by the Italian government printing office. Lists catalog number, title, date of publication, and price. It is estimated that less than 2% of the listed items have been issued in the postwar period. Usefulness of this title is further limited by its unavailability—a limited printing restricts distribution to branches of the Libreria dello Stato and principal book stores.

NETHERLANDS

GENERAL

Brinkman's cumulatieve Catalogus van Boeken. Monthly, with annual cumulation. A. W. Sijthoff's Uitgeversmaatschappij, Leiden.

A list of new publications arranged alphabetically by author, title, and subject. Cumulated

from January to June, and from July to November, with the December issue forming a complete cumulation for the year. There is also a quinquennial cumulation (*Brinkman's Catalogus van Boeken*) which includes changes in prices, publishers, etc.

Nieuwsblad voor den Boekhandel. Weekly. Vereniging ter Bevordering van de Belangen des Boekhandels, Herengracht 124, Amsterdam C.

Publishes news of interest to booksellers. Contains a list of new books arranged alphabetically by author, with an annual index.

GENERAL SELECTIVE LISTS

Boekengids. Algemeen Nederlands critisch-bibliografisch Tijdschrift. 10 issues yearly. Algemeen Secretariaat voor Katholieke Boekerijen, Cuylitsstraat 27, Antwerp.

Contains articles on subjects of literary interest, as well as a classified list of new publications with full annotations, bibliographical descriptions, and prices.

Nederlandse Bibliografie. Monthly. A. W. Sijthoff's Uitgeversmaatschappij, Leiden.

A selection of new publications with publishers and prices. Contains short articles on new books and topics of literary interest.

Nieuwe Uitgaven in Nederland. Monthly. Martinus Nijhoff, Lange Voorhout 9, The Hague.

A classified selective list, giving bibliographical information and prices.

GOVERNMENT PUBLICATIONS

Nederlandse Overheidsuitgaven. Lijst van in Nederland verschenen officiële Uitgaven, bewerkt door het Ruilbureau der Koninklijke Bibliotheek. Annual. Staatsdrukkerij, The Hague.

Official publications, listed by office of publication with author index and subject index.

NEWSPAPERS AND PERIODICALS

Sijthoff's Adresboek voor den Nederlandschen Boekhandel en aanverwante Vakken. Annual. A. W. Sijthoff's Uitgeversmaatschappij, Leiden.

A general directory of publishers, booksellers, etc. The second part contains a directory of newspapers and periodicals.

NORWAY

GENERAL

Årskatalog over norsk litteratur. Annual.

Contents: I. Alphabetical list of new publications by author and title. II. List of maps published. III. Systematic list of new publications. IV. Index to subjects making up systematic list.

Distribution is from Norwegian book dealers.

Bok og bibliotek. 6 issues yearly. Folke-boksamlingenes Ekspedisjon, Grubbegata 4, Oslo.

A library journal. The section "Litteratur" consists of brief reviews of recent Norwegian publications. The issues for February and April contain "Nye bøker," a classified list of publications of the preceding year, giving publisher, price, and decimal classification number.

Kvartalsfortegnelse over norsk litteratur. Quarterly. Norske Bokhandlerforening, Oslo.

A classified list with author index.

Norsk Bokhandlertidende. Weekly. Norske Bokhandlerforening, Oslo.

Alphabetical list by author in each issue, headed "Norsk bokfortegnelse."

Norwegian publications are also included in *Nordisk bokkalender* which is listed under Sweden.

SWEDEN

GENERAL

Årskatalog för svenska bokhandeln. Annual. Svenska Bokförläggareföreningen, Stockholm.

Contents: I. Alphabetical list of books by author and title, with full entry under author. II. Systematic listing. III. "Svensk Musikförteckning." List of musical compositions arranged alphabetically by composer or title.

Nordisk bokkalender. Annual. Förlaget Biblioteksböcker, Stockholm.

Contents include: Articles surveying the year's publishing in each of the Scandinavian countries. List of publishers with descriptions. List of books published, arranged alphabetically by author, giving dates and occupation of author, and title, publisher, and price. List of works translated

into the Scandinavian, arranged alphabetically by author, giving nationality, original title, title of translation, publisher, and price. Title index.

This publication superseded *Svensk bokkalender* in 1947. It now covers the publications of Denmark, Finland, Norway, and Sweden.

Svensk bokförteckning. Monthly. Svenska Bokhandlareföreningen, Döbelnsgatan 46, Stockholm.

List of new publications, arranged by subject, with alphabetical index in each issue. Distribution is gratis from Swedish book dealers.

Svensk bokhandelstidning. Weekly. Kam-makaregat 21, Stockholm.

The trade journal of the Swedish publishers' association, Svenska Bokförläggareföreningen. Each issue contains "Svensk bokförteckning," an alphabetical list, by author, of the books of the week.

GENERAL SELECTIVE LISTS

Biblioteksbladet. 8 issues yearly. P. A. Norstedt & Söners, Stockholm.

The journal of the Swedish library association, Sveriges Allmänna Biblioteksförening. It includes articles of library interest and "Litteratur," an annotated list of current books, arranged by subject.

Katalog över böcker för folk-och skolbibliotek. Annual. Kungl. Skolöverstyrelsen, Stockholm.

A selection of general publications, with evaluative annotations. The lists are in the form of annual supplements to the basic 1924 catalog.

GOVERNMENT PUBLICATIONS

Årsbibliografi över sveriges offentliga publikationer, utgiven av Riksdagsbiblioteket. Annual. Fritzes Bokhandel, Stockholm.

Swedish government publications listed alphabetically by office of issue, with author and subject index.

NEWSPAPERS AND PERIODICALS

Inländsk tidningstaxa, utfärdad av Kungl. Generalpoststyrelsen. Annual. Generalpoststyrelsen, Stockholm.

Lists Swedish newspapers and periodicals, giving title, publisher, numbers yearly, and price.

SWITZERLAND

GENERAL

Das schweizer Buch (Le Livre suisse). Bibliographisches Bulletin der Schweizerischen Landesbibliothek, Bern. Schweizerische Landesbibliothek, Berne.

Series A: Semimonthly. Publications available through the book trade. Includes Swiss books and foreign publications concerning Switzerland, with prices. Classified, with author and subject index.

Series B: Six issues yearly. Publications not available through the regular book trade.

The semiannual and annual indexes cover both Series A and Series B.

Schweizer Bücherbote. Quarterly. Schweizerische Verlagsanstalt, Berne.

Contains "Neue Bücher," a classified list with prices.

Systematisches Verzeichnis der schweizerischen oder die Schweiz betreffenden Veröffentlichungen. Covers a ten-year period. Schweizerische Landesbibliothek, Berne.

Serves as index to *Das schweizer Buch* (formerly *Bibliographisches Bulletin der Schweizerischen Landesbibliothek*). Detailed subject arrangement. Each entry gives date of publication and date listed in *Das schweizer Buch*. Reference must be made to that publication for full entry.

Published in ten parts, each part a broad subject classification (e. g., Part I, Philosophy).

GOVERNMENT PUBLICATIONS

Bibliographie der schweizerischen Amtsdrukschriften. (*Bibliographie des publications officielles suisses.*) Annual. Schweizerische Landesbibliothek, Berne.

List of official publications of the National Government, the cantons, and the communes. Arranged by office of publication, with author and subject index.

The Hotchkiss Papers

An Additional Note

THE Library acquired in 1948 a large collection of the maps, diaries, correspondence, and private papers of Jedediah Hotchkiss, topographical engineer of the Second Corps of the Army of Northern Virginia. An educator, editor, and mining authority as well as a Confederate Army officer, Hotchkiss' chief claim to fame is as a cartographic draftsman and engineer. His maps, which were described in the *Quarterly Journal* (Nov. 1948, pp. 16-20), show exquisite draftsmanship and, quite aside from their historic interest, make the collection a valuable and important acquisition.

In addition to the 600 maps (340 of which are in manuscript), there are some 15,000 "papers" which cover the interests and activities of Major Hotchkiss from 1840 to 1893. As a technical assistant to Stonewall Jackson and other great commanders of the Army of Northern Virginia, Hotchkiss was aware of the importance of his historic associations and saved papers of all kinds, copying many of those of which he could not obtain permanent custody. His diaries, unfortunately, do not cover the war years, except for a transcript of a part of his Journal for the year 1862 and some brief fragments for 1861, but the papers do contain several boxes of notes and correspondence written during the war period and an extensive postwar correspondence with G. B. R. Henderson, Dr. Hunter MacGuire, John Esten Cooke, and Mrs. Jackson, all biographers of the great Stonewall. There is also postwar correspondence with Jubal Early and other veterans as well as combat

studies and notes for projected studies. A draft of his history of Virginia during the Civil War, which appeared as volume 3 of General Clement A. Evans' *Confederate Military History*, is in the papers as well as many boxes of Hotchkiss' business correspondence after the war. The entire collection consists of some 75 boxes, 4 of which are filled exclusively with correspondence of the war period. In the front of Box No. 69 is a note in Hotchkiss' hand which reads: "Ms copies of Gen. Order, letter etc of Gen T. J. Jackson copies from Hd. Qrs. Records by Jed Hotchkiss winter of 1864-5. (The Record Books were captured or destroyed at Waynesboro, Va. March, 1865 (Copies))"

In this box there are many (typed) copies of letters and endorsements the originals of which were signed with such names as R. E. Lee, J. E. B. Stuart, and R. S. Ewell. While these papers have not been calendared piece by piece they have been sorted in general groups and contain much detail of value to scholars working on aspects of history involving the Army of Northern Virginia or the State of Virginia.

A most casual examination discovers Lee and Jackson autographs and such unexpected items as the holograph report of the "Gallant" Pelham on the Battle of Groveton.

On the backs and in the corners of many papers are brief sketch maps. The frequent occurrence of letters requesting "a little sketch of our position" at such and such a time, "for the commanding general" perhaps reflects better than any comment the professional regard in which

Hotchkiss was held by the high command of the Army with which he served.

The collection acquired by the Library of Congress has been supplemented by the addition of 5 reels of microfilm of Hotchkiss papers, the originals of which are in the Alderman Library, the University of Virginia. There is also one reel from the same source containing the papers of Samuel Thomas McCullough, Hotchkiss' son-in-law. The papers prior to the Civil War are mostly family letters. Within the

war period the most notable item is a letter from Stonewall Jackson to General Edward Johnson dated May 4, 1863. There are also two interesting letters from Hotchkiss to his daughter Nellie, written while in winter quarters at Moss Neck, Caroline County, in December 1862. There is also a sketch by Hotchkiss of that interesting structure, which sheltered so many Confederate great and which burned in 1864.

WILLARD WEBB
Chief, Stack and Reader Division

No. 13

Jed. Hotchkiss
Acting Top. Eng. 2nd Corps.
H. 149.

Hd. Qrs. 2nd Corps A. S. Va.
March 18th 1863

Application for a Com-
mission in the Engineer
Corps P. A. C. S.

H. 149. 2nd Army Corps
March 18th 1863

Mr Jed Hotchkiss has been serving
as Top. Eng. 2nd with this army corps
since the 27th March 1862 and has
rendered a large amount of valuable
service. In the collection of Top. Eng.
information I have never known
his superior. I therefore most re-
commend that he be commissioned
in the P. A. C. S. Corps and assigned
to this command.

J. H. Downer.
Capt & Chief Eng.
2nd Army Corps.

Respectfully approved
and forwarded.

7/15/63
T. J. Darke
Recd at H. S. L.
Mar 23/63

Head Quarters A. S. Va.
March 20th 1863

Respectfully forwarded.
Mr Hotchkiss was with
me in Station Vth & was
very industrious. He has
been on duty with the
Army ever since & seems
to have given satisfaction to
his commanding officers & is
recommended for
promotion.

R. E. Lee
Genl

1029

Re: referred to Col. Gibson
Chief of Engineer Bureau
By order of the Sec. of War.

✓ E. A. Safford
S. C. S. A.

H. 149. C.
Mar 25/63

Recd Apr 1. 63
E. A. Safford Mar 31. 63

Holograph endorsements bearing the signatures of Robert E. Lee and Stonewall Jackson.
From the Hotchkiss papers.

Annual Reports on Acquisitions

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Hispanica

THE Hispanic materials acquired by the Library of Congress are vast in quantity and extremely variegated in kind, owing to the great number of regions concerned (Spain and Portugal and their colonies, and Latin America) and to the existence of many active publishing centers (Madrid and Barcelona, Lisbon, Mexico City, Buenos Aires, Rio de Janeiro and São Paulo, and Santiago, to name the most outstanding). The Library's traditional interest in the Hispanic printed word, intensified since the opening ten years ago of the Hispanic Foundation, has resulted in a collection of unique proportions and complexity. In its development both retrospective and current materials have been acquired with the objective of making the collection fully representative of cultural life in the Hispanic countries.

The official status of the Library of Congress permits it to benefit from international exchange conventions and agreements entered into by the United States Government, while its purchasing ability is strengthened by the gift funds which supplement the appropriations made by Congress. Gifts both from collectors in this country and from authors and publishers abroad add effectively to the collections. The Hispanic Exchange Project established in the Library with funds provided by the Interdepartmental Committee on Scientific and Cultural Cooperation of the Department of State is also an important factor in the mutually beneficial relations maintained by the Library with numerous organizations in every country of Latin America. The fact should be recorded that Hispanic "exchange" often

results not only in the receipt of needed materials, many of them unobtainable through trade channels, but also in expert advice which serves as a guide to the officials responsible for the development of the collections.

In the two-year period covered by this report, the postwar stabilization of publishing activities in the Iberian Peninsula and Latin America and of transportation between those areas and the United States has been reflected in an unprecedented influx of printed matter. To give a detailed though selective picture of Hispanic acquisitions for any one- or two-year period, and especially the period under review, voluminous reports would be required. One such report is the *Handbook of Latin American Studies*, an annual guide to the more significant publications relating to Latin America in the fields of the social sciences and the humanities. Virtually all the publications cited are new accessions to the Library selected and described by 37 contributing editors, in fields or sections of fields ranging alphabetically from anthropology to philosophy.

Mention should also be made of other Hispanic bibliographical tools which have been made possible by the Library's acquisitions activities. These are numbers 21, 34, 35, 36, and 37 of the "Latin American Series." Number 21 is *A Guide to the Art of Latin America*; the remaining numbers are guides to the official publications of Venezuela, Brazil, Peru, and Uruguay. Except for the guide to the law and legal literature of Brazil, the recent release of these publications completes an ambitious project undertaken in 1941 as

a part of the general Government program for cooperation with the other American Republics.

The present report, in accordance with the plan of the previous one for the fiscal year 1947,¹ concerns Hispanic materials not covered by other surveys published in the *Quarterly Journal* since November 1947.² It includes, therefore, accessions to the collections administered by the Hispanic Foundation and Hispanic additions to the Library's general collections. Mention is also made of certain items in special collections which are of particular interest to Hispanists. Of publications that appeared in the United States we shall mention two which were not noted in the *United States Quarterly Book List*. One is Pedro de Oña's lengthy epic of sixteenth-century Chile, translated into English verse under the title *Arauco Tamed* by two American professors, Charles M. Lancaster and Paul T. Manchester; and the other, *A Sarmiento Anthology*, translated from the Spanish of Domingo Faustino Sarmiento by Stuart E. Grummon.

Spain

The publications of a scholarly nature issued in Spain, both under private auspices and under the sponsorship of official bodies such as the Consejo Superior de Investigaciones Científicas and its many affiliated institutes, have been of prime interest to the Library. With the aid of the excellent *Bibliografía hispánica*, the Consejo's catalogs, and many trade bulletins, and by means of special institutional arrangements and commercial connections, purchase and exchange are success-

fully filling lacunae of the war and post-war periods, as well as adding the current intellectual production that is most significant from the point of view of the Library's collections.

The four hundredth anniversary of Cervantes' birth, in 1947, was marked by the appearance of a large number of studies treating the man or his works from the most diverse angles. José Martínez Ruiz in *Con permiso de los cervantistas* (Madrid, 1948) explores with his peculiar psychological insight the field of Cervantes criticism; *Estudios cervantinos* (Madrid, 1947) presents in a single book a number of studies by the late Francisco Rodríguez Marín; *Bibliografía complementaria de Cervantes* by Eduardo Ponce de León Freyre (Madrid, 1947) is but one of many bibliographical repertoires; *El "Quijote" en el teatro* by Felipe Pérez Capo, *El "Quijote" en la música* by Víctor Espinós (both printed in Barcelona, 1947), and Carlos Fernández Cuenca's *Cervantes y el cine* (Madrid, 1947) describe the impact of Cervantes' creations on three art media, the stage, music, and the cinema; fifty bookplates inspired by Cervantes are reproduced in a limited 1947 item published by Ediciones Biblis, Madrid; and a Colombian scholar (Eduardo Caballero Calderón) published *Cervantes en Colombia* (Madrid, 1948). Although issued in Buenos Aires, mention should be made at this point of a work by Niceto Alcalá Zamora, former President of Spain, a jurist's analysis of Cervantes' thought, *El pensamiento de "El Quijote" visto por un abogado* (1947).

Numerous and distinguished efforts to make rare books available to present-day bibliophiles and serious students are represented by a sustained program sponsored by the above-mentioned Consejo, the Sociedad de Bibliófilos Españoles, the Asociación "Bibliófilos Sevillanos," and several commercial publishers; examples are: *Arte de ballestería y montería* by Alonso

¹ *Quarterly Journal of Current Acquisitions*, Nov. 1947, pp. 19-31.

² Accounts of notable Hispanic acquisitions have been included in "A Catalog of Important Recent Additions to the Lessing J. Rosenwald Collection" (May 1948) and in the annual reports on acquisitions of legal materials and maps (August 1948), prints (November 1948), and manuscripts and rare books (May 1949).

Martínez de Espinar (Madrid, 1946); *Obras varias de Francisco López de Zárate* (Madrid, 1947); *Romancero general (1600, 1604, 1605)*, edited by Ángel González Palencia (Madrid, 1947); the *Obras* of Juan de Timoneda (Madrid, 1947); *Libro de las cosas maravillosas (1477)* (Madrid, 1947); *Coloquios* by Pedro Mexía (Seville, 1947); *Orfeo*, by Juan de Jáuregui, edited by Pablo Cabañas (Madrid, 1948).

Among bibliographical works of basic importance we shall mention only three which are certain to be rare items before long owing to the limited number of copies printed: *Colección Gallardo de opúsculos para bibliófilos* (Valencia); *Bibliofilia y comercio del libro antiguo* by Javier Lasso (Madrid, 1947); *Diccionario bibliográfico de la Guerra de la Independencia Española (1808-1814)*, published in 1947 by the Servicio Histórico Militar, Madrid.

In the field of philology and lexicography space permits us to cite but a few significant titles: a critical edition of Antonio de Nebrija's *Gramática castellana*, based on the *princeps* of 1492 (Madrid, 1946); *Tesoro lexicográfico (1492-1726)* by Samuel Gili y Gaya, volume 1 (Madrid, 1947); and *Diccionario inglés-español y español-inglés de términos médicos y biológicos* by Plans and Turner (Madrid, 1947).

Creative writing and literary criticism have always been eminently represented in the Library's Spanish collection. Equal care has been taken in the acquisition of current works by established living authors, new editions of classics of the Spanish Golden Age, inclusive anthologies of plays, short stories, and poems, one-volume complete works of which Spanish publishers are so fond, and the works of novelists and poets who have emerged in the last decade. Literary history and evaluation are exemplified by Narciso Alonso Cortés' *El teatro en Valladolid, siglo XIX* (Valladolid, 1947), Melchor Fernández Almagro's *En torno al 98, política y literatura* (Madrid, 1948), and José María Cirarda y Lachiondo's *El*

modernismo en el pensamiento religioso de Miguel de Unamuno (Vitoria, 1948). A typical de luxe edition of a classic is José de Espronceda's *El estudiante de Salamanca*, with *gouaches* by Manuel Humbert, published in Barcelona in 1947, in a limited edition of 400 copies.

Spanish art is represented in a large number of books of a historical, biographical, or graphic character. The cathedrals of Toledo and Santiago are the subjects of two studies in the series "Los monumentos cardinales de España" (Madrid, 1947 and 1948, respectively). Comprehensive studies include José E. Uranga Galdiano's *Retablos navarros del Renacimiento* (Pamplona, 1947), *Muebles clásicos coloniales, Norte e Hispano América* (Barcelona, 1947), Rafael Gayano Lluch's *Valencia retrospectiva; estampas de la ciudad* (Valencia, 1948), Antonio Sancho Corbacho's *La cerámica andaluza* (Seville, 1948), and Miguel Lasso de la Vega's *Artistas y artífices sorianos de los siglos XVI y XVII* (Madrid, 1948, 100 copies). Individual artists dealt with in new books received by the Library include El Greco, Velázquez, Murillo, Mariano Benlliure, and José María Sert. From the island of Majorca might be mentioned Juan María Thomas' *Manuel de Falla en la Isla*, a welcome addition to the rather limited bibliography relating to the greatest modern composer of Spain.

Political and historical studies of great subject variety are exemplified by the following: José Gómez Durán's *El régimen jurídico-financiero colonial . . . de la Guinea Española* and Tomás García Figueras' *España en Marruecos; la obra social*, published in Madrid in 1946 and 1947 respectively by the Instituto de Estudios Africanos; Marcelo de Ribadeneira's *Historia de las islas del Archipiélago Filipino y reinos de la Gran China . . .* (Madrid, 1947); Teodoro Andrés Marcos' *Los imperialismos de Juan Ginés de Sepúlveda en su "Democrates Alter"* (Madrid, 1947); Antonio García y

Bellido's *Hispania graeca* (Barcelona, 1948); and volume 1 of the *Historia de España* being published under the general direction of Ramón Menéndez Pidal (Madrid, 1948). The Library's rich collection pertaining to contemporary Spanish politics and government has been augmented with titles from many geographical and ideological sources. From Madrid have come F. Gutiérrez Muñoz' *España acusa* (1947), Melchor Almagro San Martín's *Ocaso y fin de un reinado (Alfonso XIII)*, and Gabriel Maura y Gamazo's *Por qué cayó Alfonso XIII* (1948). In connection with the late civil war in Spain, a complete file of the daily *El noticiero*, Saragossa, from August 18, 1936 through August 30, 1939, was secured.

The building up of the Catalan collection is a definite aim of the Hispanic Foundation. In the period under review many publications in the Catalan language were received from the presses of Barcelona, capital of the province of Catalonia, Majorca, Mexico City, Paris, and Toulouse. Great figures of the past and contemporary writers are represented in individual works, complete works, and anthologies: Verdaguer's *Les Flors de Maria* (1947, edition of 380 copies); Maragall's *Obres completes* (1947); Santiago Rusiñol's *Obres completes* (1947); *La poesia catalana: contemporanis*, edited by F. Gutiérrez (1947); *Jocs florals de la llengua catalana* (1946); Agustí Bartra's *Marsias i Adila* (1948); R. Dalmau i Ferreres' *Memories d'un aprenent d'antiquari* (1946); and Alcover Sureda's *Les millors rondalles de Mallorca* (1947, edition of 300 copies). The life and works of a great Catalan bibliographer, Antonio Palau y Dulcet, are the subject of a 1947 book by Euric Palau Claveras; the ancient art of the country is presented in José Pijoán y Soteras' *Les pintures murals romàniques de Catalunya* (1948), and the language in Pompeu Fabra's *Gramàtica catalana* (1946). Among books in the Spanish language

about Catalan and Balearic culture are *Obras completas del trovador Cerveri de Girona*, translated and edited by Martín de Riquer (1947), and Antonio Furo's *Diccionario histórico de los ilustres profesores de las bellas artes en Mallorca* (1948).

Portugal

The fifteenth and last volume of the centennial edition of Eça de Queiroz' works, published in Porto in 1948, has been added to the Library's extensive collection of books by and about Portugal's greatest novelist. Of the same year is *Páginas desconhecidas de Oliveira Martins*, a collection of unpublished essays on poetry and cultural history. The novel is discussed in Mar TALEGRE's *Sentidos fundamentais do romance português* (1948), and Portuguese literature as a whole in Joaquim Ferreira's *Historia da literatura portuguesa* (1949). The younger generation of poets is represented by titles such as *Brilham estrelas ao longe* by Vasco de Lemos Mourisca (Coimbra, 1947), *O anjo e o homem* by Francisco da Cunha Leão (Lisbon, 1948), and *Poemas esquecidos* by Abílio Ferreira (Porto, 1948).

Carolina Michäelis de Vasconcellos' *Lições de filologia portuguesa* (1946) and Armado de Lacerda's *Características da entoação portuguesa* (1947?) are important contributions in the field of linguistics. The *Anuario artístico e literário de Portugal* for 1948 and the *Arquivo musical português* for 1945-1946 came out in 1948, and the *Balanço das actividades surrealistas em Portugal* in 1949. An interesting survey of library services in the United States is the handsome volume by António Cruz, director of the Porto Public Library, *As bibliotecas americanas; organização, funcionamento, ensinamentos* (1949). To show the Library's interest in retrospective materials mention might be made of Joaquim Antonio da Fonseca e Vasconcellos' *Memorial das proezas da segunda Távola Redonda* (2nd ed., Lisbon, 1867). Of value to botanists is *Plantas úteis da África Portuguesa* by Francis-

co de Ficalho (1947), and to economists, the new journal from Lisbon, *Revista de economia*, and Carlos Bastos' *O algodão no comércio e na indústria portuguesa* (1947).

The history of Portugal as a nation and empire was the subject of a substantial number of books received by the Library. As a guide to present historiography a few items will be cited here: *Territórios portugueses no século XI* by Paulo Mêrea and Amorim Girão (Coimbra, 1948); *História de Angola, primeiro e segundo períodos de 1482 a 1648* (Benguela, 1948); *Documentação para a história das missões do padroado português do Oriente: Índia, 1499-1522* (Lisbon, 1948); *Os Portugueses em Solor e Timor de 1515 a 1702* by Humberto Leitão (Lisbon, 1948); *Subsídios para a história das relações diplomáticas de Portugal com a Holanda (1640-1668)* by António Cruz (Porto, 1948); *História eclesiástica de Portugal* by Miguel de Oliveira (Lisbon, 1948); *A literatura autonomista sob os Filipes* by Hernani Cidade (Lisbon, 1948); the first two numbers of the series "Publicações comemorativas do VIII centenário da tomada de Lisboa aos Mouros"; *Cartas de sua magestade a Rainha senhora D. Amelia a D. Manuel de Bastos Pina, Bispo-Conde de Coimbra* (Lisbon, 1948); *O livro da virtuosa bemfeitoria do infante dom Pedro*, a manuscript printed by the Biblioteca Pública Municipal do Porto, 1948; *Roteiro de Arquivo Municipal de Coimbra* (Coimbra, 1948); volumes 1-7 of *Diccionario chorographico de Portugal continental e insular* (Porto, 1929-49) by Americo Costa.

Latin America

The *Handbook of Latin American Studies*, mentioned above, is a selective annual bibliography of current publications on Latin America in the fields of the social sciences and the humanities. Since volume 12, covering 1946 imprints, will be out at the time the present issue of this *Journal* appears, only a few of the outstanding 1946 publications therein reviewed will be mentioned here: an enlarged edition

of Jorge Fidel Durón's national bibliography of Honduras, *Índice de la bibliografía hondureña*; the five-volume proceedings of the Segundo Congreso Mexicano de Ciencias Sociales, 1945; *México y la cultura*, published by the Mexican Ministry of Education, containing 22 essays on Mexico's contribution to civilization by the country's leading scholars; the first two volumes of the *Handbook of South American Indians*, published by the Smithsonian Institution under the editorship of Julian H. Steward; Thomas Lynn Smith's *Brazil, People and Institutions*; Miron Burgin's *The Economic Aspects of Argentine Federalism*; Enrique Finot's *Nueva historia de Bolivia*; Ricardo Donoso's *Las ideas políticas en Chile*; Gonzalo Aguirre Beltrán's *La población negra en México, 1519-1810*; Eduardo Arcila Farías' *Economía colonial de Venezuela*; Emilio Carilla's *El gongorismo en América*; Ludwig Pfandl's *Die zehnte Muse von Mexico*, Juana Inés de la Cruz; and Antonio Gómez Robledo's *La filosofía en el Brasil*.

Volume 13 of the *Handbook*, covering 1947 imprints, which is scheduled to appear in 1950, will include among its approximately 4,000 items the following: the initial number of *Anuario bibliográfico dominicano*, replacing the *Boletín bibliográfico dominicano* of which two numbers appeared (July-August and September-December, 1945); *El gótico y el renacimiento en las Antillas* by Diego Angulo Íñiguez; *Bibliografía de arte colonial argentino* by Mario José Buschiazzi; *La arquitectura de México en el siglo XVI* by Pablo C. de Gante; *Ensayo de un diccionario de artífices coloniales de la América Meridional* by Rubén Vargas Ugarte; *Los aborígenes argentinos* by Antonio Serrano; *A evolução do sistema monetário brasileiro* by Dorival Teixeira Vieira; *A bacia do médio São Francisco* by J. Zarur; *Forma e expressão no romance brasileiro* by José Bezerra de Freitas; *Obras de don Juan del Valle y Caviedes*, initial volume of the series "Clásicos Peruanos" under the

editorship of Rubén Vargas Ugarte; *Juegos y alegrías coloniales en Chile* by Eugenio Pereira Salas; *El teatro regional de Tucacán* by Alejandro Cervera Andrade; and volumes 2-4 of *Historia de la literatura colombiana* by Antonio Gómez Restrepo.

The 1948 production to be reviewed in volume 14 of the *Handbook* will include many of the volumes of the complete works of Rui Barbosa and Justo Sierra, published respectively by the Ministry of Education of Brazil and the National University of Mexico. In the various fields of anthropology one could cite *El libro de los libros de Chilam Balam*, translated by Alfredo Barrera Vásquez and Silvia Rendón, in the Indian Literature series of the Biblioteca Americana published by the Mexican Fondo de Cultura Económica; the third volume of J. Verschuere's *La République d'Haïti*, dealing with the voodoo cult (Paris, P. Lethielleux); Juan Comas' *Bibliografía morfológica humana de América del Sur*; volumes 3 and 4 of the aforementioned *Handbook of South American Indians*. The art section offers George Kubler's two-volume *Mexican Architecture of the Sixteenth Century* (Yale University Press) and numbers 4 and 5 of *Documentos de arte colonial sudamericano*, dealing with Bolivia (published in Buenos Aires by the Academia Nacional de Bellas Artes).

In economics: Humberto Bastos' *A economia brasileira e o mundo moderno* (São Paulo, Brazil); Carl C. Taylor's *Rural Life in Argentina* (Louisiana State University Press); Francisco A. Pinto's *La estructura de nuestra economía* (Santiago, Chile). Geography: Jorge A. Vivó's *Geografía de México*; José Setzer's *Contribuição para o estudo do clima do estado de São Paulo*; César Cisneros Cisneros' *Demografía y estadística sobre el indio ecuatoriano*; and several works on the Antarctic, such as Eugenio Orrego Vicuña's diary of the first Chilean Antarctic expedition, Guillermo Mann's *Biología*

de la Antártica suramericana, Elías Díaz Molano and Esteban Homet's *Tierras australes argentinas: Malvinas-Antártida*.

History and literature are particularly well represented. In view of the impossibility of doing justice to this aspect of the Library's Latin American acquisitions we shall select more or less at random the following items: Jorge Basadre's *Chile, Perú y Bolivia independientes*, Gilberto Freyre's *Ingleses no Brasil*, Manual Toussaint's *La conquista de Pánuco*, the *Diario del Presidente Polk, 1845-1849* (relating to United States-Mexican relations), Roberto Levillier's well-illustrated two-volume *América la bien llamada*, and the fourth volume of the *Archivo de don Bernardo O'Higgins*, in the historical field; Alberto Conta's *Monteiro Lobato: o homen e a obra*, Mario de Andrade's *O empalhador de passarinho* (volume 20 of his *Obras completas*), a new edition of Marcelino Menéndez y Pelayo's *Historia de la poesía hispanoamericana*, and selections from the works of Rubén Darío, Ricardo Palma, Manuel Gutiérrez Nájera, and César Vallejo in the literary field. The study of language is represented by Tomás Navarro's *El español de Puerto Rico*, Félix Coluccio's *Diccionario folklórico argentino*, and Alfonso Valle's *Diccionario del habla nicaragüense*.

Miscellaneous

All the Latin American items so far noted are current publications. No well-rounded picture of the Library's Hispanic acquisitions can be given without referring to retrospective materials recently obtained. Two outstanding examples are the first editions of Rubén Darío's *Azul* (Valparaíso, 1888) and Rufino José Cuervo's *Apuntaciones críticas sobre el lenguaje bogotano* (Bogotá, 1867). Other examples are: *El alma en el templo* by Joaquín García Icazbalceta (2nd ed., Mexico City, 1863); *Flora de Colombia* by Santiago

Cortés (Bogotá, 1897); and *La Iglesia y el Estado en Colombia* by Juan Pablo Restrepo (London, 1885).

To exemplify the Library's interest in marginal Hispanic materials attention should be called to its acquisition of a complete file of a periodical written in Hebrew and published by the Sephardi colony of Constantinople, *El Telégrafo*, "diario nacional, político y literario," 1888-1890. An unusual periodical from Santiago, Chile, was also obtained, *La revista cómica*, 1885-1888.

Also of interest to those responsible for Hispanic acquisitions are foreign-language translations of notable Hispanic works as well as translations of significant United States books into Spanish, Portuguese, or Catalan. The Library's growing collection of the material last mentioned has already proved useful to more than one student preparing a doctoral dissertation. The *Handbook of Latin American Studies*, in its Philosophy section, lists Spanish and Portuguese translations of American philosophical books, and so long as space permitted it included Portuguese translations of American literary works in its Brazilian Literature section.

Among the numerous gifts received during the last fiscal year two are of special value and significance to the Hispanic collections. One consisted of nearly a hun-

dred books on the history, literature, and politics of the Republic of Panama. This collection, presented to the Library by the Hon. Edwin C. Wilson, was a gift to Mr. Wilson in 1942, when he was American Ambassador to Panama, from Dr. Ricardo Adolfo de la Guardia, then President of the Republic. The other gift, from the author himself, was the autograph manuscript of Salvador de Madariaga's *Christopher Columbus*, published in London in 1939.

The Department of State has transferred to the Library the "Strategic Index of the Americas," a collection of 48 file drawers consisting of carefully classified typewritten notes on the ethnology, geography, and history of Latin America. This extensive mass of extracts from books and manuscripts was brought together during the war as a project of the Office of the Coordinator of Inter-American Affairs. Its development has been described in a mimeographed *Report*, issued by the Institute of Human Relations, Yale University, in 1944. The "Index" has been placed in the Hispanic Foundation, where it will be useful particularly to specialists in the field who are able to evaluate the data it contains.

FRANCISCO AGUILERA

Assistant Director, Hispanic Foundation

Music

WITH a total of 40,617 items arriving in the Music Division during the fiscal year 1948-49, nothing like a representative report can possibly be crowded into these few pages. And even if the report be limited to the cream of the collection, that cream must be presented with a relatively still and quiet hand lest any undue agitation in the form of rich superlatives or lengthy historical documentation whip it into a more delectable but voluminous mass. By omitting for the most part reference to the numerous items received through copyright deposit* and the 6,377 sound recordings, however, it should be possible to mention briefly the more outstanding gifts and purchases of the year. This limitation should not be taken as any indication that the copyright deposits and the sound recordings are not worthy of mention here. Among the former, for instance, are many unpublished musical scores, such as the vocal score of the first act of Stravinsky's new opera, *The Rake's Progress*, to a libretto by W. H. Auden and Chester Kallman, which is apparently unavailable elsewhere. As for recordings, the continuing gifts from Capitol, Columbia, Decca, MGM, Victor, and Vox, not to mention special presentations of discs from various firms, institutions, and individuals, are gradually building up one of the largest collections in the country. Both types of material are well worth extended discussion even if it does not seem feasible to devote the necessary space to them here. Having said, however, that the real strength of the col-

lection does not derive solely from its rare autographs, incunabula, and early imprints, we must settle down to a steady diet of cream.

Easily the most valuable acquisitions are two groups of material added to the Gertrude Clarke Whittall Foundation Collection through the generosity of Mrs. Whittall. The first group came from the descendants of Henriette Grabau (1805-1852) of Dresden, an accomplished singer who knew many of the famous musicians of her day. Aside from letters from Clara and Robert Schumann and Felix Mendelssohn, there is a presentation copy of two "Lieder ohne Worte" in Mendelssohn's autograph, and a number of signatures clipped from letters and documents. The outstanding item in the group, however, is an extremely charming and delicately executed water color by Mendelssohn of the *Gewandhaus* in Leipzig. It has long been known that Mendelssohn had great talent in artistic forms other than music, but samples of his water colors are rarely seen since most of them are treasured by various branches of his family. Besides, the greater number of them were painted on vacations in Italy, Switzerland, and Scotland, so that they have relatively little connection with his daily or professional life. Nothing, however, could be more closely connected with his career than the present picture. The *Gewandhaus*, or market hall of the garment merchants in Leipzig, was used for all the major symphony concerts of Leipzig after 1781. It has been restored and enlarged twice, and although the present building rarely sees garment merchants other than those on pleasure

*These are listed semiannually in the *Catalog of Copyright Entries*, Part 5.

bent, it is still called the *Gewandhaus*. A long line of famous conductors—Ferdinand Hiller, Niels Gade, Arthur Nikisch, and Wilhelm Furtwängler—have contributed towards building its international reputation, but unquestionably the most famous conductor of them all was Felix Mendelssohn, who led the orchestra from 1835–43. At the foot of the picture, there is a presentation inscription to Henriette Grabau, dated “Leipzig, 23/2 36,” and a musical extract from Cherubini’s *Ali Baba* (Introduction to Act I). According to the review of the sixteenth concert of the season on February 11, 1836, as printed in the *Allgemeine musikalische Zeitung*, the program ended with a sextet from *Ali Baba*. Since Miss Grabau had been the regular soprano singer with the orchestra since 1825, she undoubtedly took part in the sextet, and therefore the picture must have meant a great deal to her.

The second group added to the Whittall Foundation Collection has already been announced elsewhere, and accounts of it have appeared widely in the press. It hardly seems necessary to say more about this group of famous autographs here, since they speak so well for themselves. In order that this account may not be woefully incomplete, and for the sake of the record, however, a bare list of the titles must be given:

Johannes Brahms. Trio in C major for violin, violoncello, and pianoforte, Op. 87. Score. 39 pp., 1 leaf, 35½ x 27½ cm. The Coda of the Scherzo is written on the verso of the final leaf.

———. Trio for violin, horn (or violoncello), and pianoforte, Op. 40. Score for violin, horn, and piano. 2 preliminary leaves, 34 pp., 34½ x 25 cm. Pages 9 and 10, the end of the first movement, are in the hand of a copyist with pencilled additions written by the composer.

———. Sextet in B flat major for two violins, two violas, and two violoncellos, Op. 18. Score. 32 leaves, 34½ x 25½ cm.

Joseph Haydn. String quartet in E flat major, Op. 64, No. 6. Score. 31 pp., 33 x 21½ cm.

Wolfgang Amadeus Mozart. Sonata in G major for violin and piano, K. V. 379. Score. 5 leaves, 33½ x 24½ cm.

Franz Schubert. Sonata in A minor for violin and piano, Op. 137, No. 2. Score. 16 leaves, 19½ x 12½ cm. Last movement lacking.

At the same time and from the same source, the complete correspondence between Brahms and the conductor, Hermann Levi, was also acquired. This consists of 121 autograph letters, notes, cards, and so forth—76 in Brahms’ hand and 45 in Levi’s. They cover the period from November 9, 1864 to February 20, 1878. The collection has been published intact in volume VII of Brahms’ *Briefwechsel*, edited by Leopold Schmidt.

Two other very famous music autographs, received by gift from Mr. Fritz Kreisler, also need be mentioned here only for the record, since the story of Mr. Kreisler’s great generosity appeared in the newspapers across the country, and both manuscripts—Chausson’s *Poème* for violin and orchestra and Brahms’ Violin Concerto—have been described by Harold Spivacke in the May 1949 issue of this *Journal*. Since Joseph Joachim’s contribution to the technical handling of the violin part in Brahms’ concerto is clearly revealed in the autograph and in certain other documents, a detailed analysis is planned for an early issue of *Notes*, the quarterly journal of the Music Library Association.

The Elizabeth Sprague Coolidge Foundation Collection has also been increased by the addition of letters from various contemporary musicians, by a number of presentation copies of books and scores signed by their creators, and by several autograph compositions. Ross Lee Finney presented to the Foundation fairly complete sets of his pencil sketches for his Piano Quartet in A minor (1948) and his String Quartet (1947), and the autograph scores of two works commissioned by the Foundation have recently arrived—Darius Milhaud’s ballet, *Jacob’s Dream*, composed

for Ted Shawn, and Arthur Honegger's *Concerto da camera pour flûte, cor anglais et orchestre à cordes*. The latter is here not only in its complete form for string orchestra, but also in a chamber music version prepared by the composer.

The continued growth of the Victor Herbert collection during the past year was also most gratifying. The composer's daughter, Mrs. Ella Herbert Bartlett, deposited much highly significant material which included several autograph fanfares by her father, three trunks of orchestral parts with which her father's orchestra had toured from coast to coast, the prompt-books of seven Herbert operettas, and eight scrapbooks filled with clippings covering the early part of her father's career. Perhaps the most interesting object among Mrs. Bartlett's recent deposits is her own autograph album. The greatest musicians and actors of the early twentieth century were friends and admirers of Victor Herbert and only too happy to pen an inscription or dash off a clever sketch for the composer's young and charming daughter. As a result, the rich red morocco covers enclose a deluxe assemblage of artists' autographs.

Prof. Philip James, well-known composer and director of the music department in New York University, gave to the Library the autographs of five songs from *My Golden Girl* by Herbert. Professor James had conducted the performances of the operetta both in New York city and on the road, except for the opening performance in each city, which Herbert always conducted himself, and from this close association grew a long-standing friendship. Professor James also sent two short notes he had received from Herbert.

The gift of Herbert's autograph music for the motion picture classic of 1916, *The Fall of a Nation*, was an exciting event. It is not quite complete, but is perhaps all that remains of what is probably one of the earliest original symphonic

scores written for a motion picture in this country, and one of the earliest in the world. For many years this substantial pile of autographs, sketches, and piano and orchestra scores had been in the possession of Mr. J. Cecil Prouty of Flushing, N. Y. Mr. Prouty played under Herbert for a number of years and was the last manager of the Victor Herbert Orchestra. Learning of the Library's interest in all Herbert material, he generously gave the entire lot to this institution, and thereby not only enriched the Herbert collection, but also made a major contribution to motion picture history.

Lastly in this category, a fine group photograph of America's leading operetta composers in the second decade of this century was given to the Library by Mr. John McCloskey of New York. It contains splendid likenesses of Herbert, Gustav Kerker, Raymond Hubbell, Harry Tierney, Louis A. Hirsch, Rudolph Friml, Robert Hood Bowers, Silvio Hein, A. Baldwin Sloane, and Irving Berlin.

The Music Division has had many other reasons for being grateful to its friends both past and present. Three of the most notable acquisitions of the year have been made possible largely through gift funds left to the Library at earlier dates but held until the proper moment arrived for expending them. Through the efforts of Mr. Sonneck and succeeding chiefs of the Division, one of the world's most comprehensive collections of full scores of operas has been assembled here. Although many of these scores are in manuscript, both early and late, few are in the hands of their composers. Some of these few are indeed famous operas—*Lakmé*, *Pagliacci*, and *Wozzeck*—but with such a strong collection in other respects, the opera autographs could be more numerous. As a move in this direction, gift funds left by bequest to the Library from the estates of Percy Lee Atherton and Charles Martin Loeffler were used for buying two famous

modern scores—Arnold Schönberg's *Die glückliche Hand* and Egon Wellesz' *Alkestis*. In the first has been laid a number of scratch sheets showing how Schönberg worked out the instrumentation and design of his composition measure by measure for measures 21 to 67, and also a signed statement by the composer describing a mishap that took place while he was working on the opera. One hot sultry day, he had left the unfinished score on his desk near an open window. During the night, a storm blew it out into the garden where it was rescued the following morning by the gardener. One page of the score still shows the effects of the rain, but fortunately it is still completely legible. *Alkestis*, on the other hand, is immaculate. Written on oversized paper with 32 staves in an extremely clear, neat hand, it makes a pleasing and at the same time powerful impression. (Although properly speaking it belongs in another category, this seems a suitable place to acknowledge Dr. Wellesz' gift to the Library of the manuscript of his recent book, *A History of Byzantine Music and Hymnography*, issued last spring by the Clarendon Press in Oxford. If nothing else, this juxtaposition illustrates the great breadth of Dr. Wellesz' talents.)

The third of the three gift-fund items is quite different from the first two. It is a twelfth-century manuscript of John Cotton's theoretical essay *De musica*. Formerly in the Philipps collection, this copy was apparently unknown to most scholars. The Eitner *Quellen-Lexikon* lists other manuscripts of the treatise in the British Museum, the Vatican, the National Libraries at Vienna and Paris, and in other institutions in Basel, Leipzig, Bologna, and Antwerp, showing how widespread Cotton's theories were during the Middle Ages. Yet the only modern edition of the essay was printed in Gerbert's *Scriptores* (vol. 2, pp. 230–65), and Gerbert, each time Cotton tries to drive home a point

by giving a musical example, omits the example. He also leaves out several important diagrams and charts, some of which are elaborately drawn in the present manuscript in various colored inks (*see illustration*). Since Cotton was probably an Englishman and had important things to say about the English contributions to harmonic practices of the period, a new, revised, and complete edition of the treatise is badly needed. It is therefore a pleasure to report that Dr. Leonard Ellinwood of the Library's staff is already at work on a variorum edition based on all the known manuscripts, and it is hoped that the full text with translation can be published reasonably soon. The larger share of the money that went into the purchase of this valuable manuscript came from the funds that were turned over to the Library when The Friends of Music in the Library of Congress liquidated their organization during the early days of the war. It was for the purchase of just such items as this that The Friends were friends indeed, and the Library has had many occasions to regret that the society has not resumed its activities in recent years.

Gifts have come in from other sources, however, in rich array. A group of donors, who wish to remain anonymous, has presented the Library with an autograph letter written by Claudio Monteverdi in Venice on February 23, 1630. Monteverdi's career bridged the shift from the polyphonic to the homophonic age, and his valuable contributions to that shift make him one of the fathers of modern music as well as one of the greatest composers of all time. Needless to say, however, letters dating from such an early period are scarce. Henry Prunières, in his *Monteverdi, His Life and Work* (London, 1926), listed only 121 letters of which the present letter appears as No. 119. Although at that time the letter was in the Wilhelm Heyer Museum in Cologne, it apparently was not available to Prunières,

judging by the faulty synopsis which he gives of its contents. The letter was first published therefore in G. Francesco Malipiero's *Claudio Monteverdi* which appeared in Milan in 1929. Except for seven letters in institutions such as the Archivio Orsini, the Liceo Musicale of Bologna, and the Conservatories in Naples and Paris, all the other known letters of Monteverdi have been, almost from the beginning, in the Archivio Gonzaga at Mantua. This recent gift, consequently, is the only Monteverdi letter that the Library could reasonably hope to obtain.

To continue by contrasts, the next gift is again of a very different sort. It consists of nearly 800 early songbooks, most of which were compiled for use in schools, with a few for religious purposes. The collection was begun by Luther Whiting Mason (1828-1896) who, although no relative of Lowell Mason, is often ranked with him as one of the men who did most for the introduction of music in the regular school curriculum in this country. The collection was inherited by Osbourne McConathy (1875-1947) who increased it greatly while collecting material for his numerous publications. On his death he left directions that Mr. Charles Griffith, Vice President of the Silver-Burdett Co., offer it to the Library of Congress. The offer, needless to say, was most gratefully accepted, since this nicely integrated assemblage would prove a boon to students of school music, and since very few of the little books duplicated items already in the Music Division. The proportion of American publications in the lot is low, most of the works having been published in Sweden, Norway, Denmark, Germany, Switzerland, and France; furthermore, the dates of issue of somewhere around 90 per cent of the collection are evenly distributed over the second half of the nineteenth century. During most of this period, the United States had no copyright relations with the European countries, and conse-

quently very few of the books were received by this means. Today, of course, it would be next to impossible to assemble a similar collection except at the expenditure of much time and effort, to say nothing of the money involved. It is impossible even to begin to list all of the most outstanding items, but perhaps a few of the earlier titles will serve to show how valuable such a collection can be.

FOREIGN IMPRINTS

- Irdisches Vergnügen in Gott, bestehend in physicalisch-und moralischen Gedichten, mit musicalischen Compositionen begleitet. Von Johann Caspar Bachofen. Zurich, Bürckli, 1740. 1,000 p.
- A New Musical Grammar, and Dictionary: or, A General Introduction to the Whole Art of Musick . . . Third Edition . . . By William Tans'ur. London, Printed by Robert Brown for James Hodges, 1756.
- New Church Melody: Being a Set of Anthems, Psalms, Hymns, &c. on Various Occasions . . . By William Knapp. Fifth Edition. London, Printed for R. Baldwin and S. Crowder, 1764.
- Melodien zu den ausgewählten Gesängen gesammelt von Johann Konrad Pfenninger. Nach seinem Tode herausgegeben. Zurich, 1792.
- Lieder von Johann Jakob Hess, in Musik gesetzt von Hans Georg Nägeli. Zurich, H. G. Nägeli, [1814].
- Liederkranz auf das Jahr 1816. Von Hans Georg Nägeli. Zurich, H. G. Nägeli, [1816].
- Anleitung zur Unterweisung im Singen für Lehrer in Volksschulen. Von B. C. L. Natorp. Essen und Duisburg, Bädekerschen Buchhandlung, 1816.
- . . . Ein Lese- Sprach- und Gesang-Buch für die liebe deutsche Jugend, herausgegeben von Joseph Theodosius Abs. Halberstadt, Dölle, 1823.
- Kleine Singschule oder Gesanglehre mit Uebungsstücken, von Johann Immanuel Müller Erfurt, Maring'schen Buchhandlung, 1823.

U. S. IMPRINTS

- The Worshipper's Assistant. Containing the Rules of Music, and a Variety of Easy and Plain Psalm Tunes . . . By Solomon Howe . . . Northampton, Mass., Andrew Wright, 1799.
- A Musical Grammar, in Four Parts . . . By Dr. Callcott . . . First American, from the Last London Edition. Boston, West & Blake, [1810].

Juvenile Lyre: or Hymns and Songs, Religious, Moral, and Cheerful, Set to Appropriate Music. For the Use of Primary and Common Schools. Boston, Carter, Hendee and Co., 1833. [Also edition of 1835.]

The Sabbath School Harp . . . By Lowell Mason. Boston, Massachusetts Sabbath School Society, 1839.

Little Songs for Little Singers. By Lowell Mason. Boston, Perkins & Marvin, 1840.

Another collection of very sizeable proportions was received from Professor William Treat Upton. Some years ago he wrote and had published a book entitled *Art Song in America*. In the process, he assembled 2,965 American solo songs which he believed to be the best of all the songs he had examined. He also carried on a voluminous correspondence with the composers of these songs in collecting material on their lives and works. Last year, he presented to the Library both the songs and letters. Since copies of most of the songs will already have been received through the Copyright Office, the Upton selection will be kept together as a separate unit for the convenience of students and performers.

Mrs. Mortimer A. Seabury, nee Frida Semler, is the donor of some extremely interesting material on Alban Berg. As a young girl, her father left her for two summers (in 1903 and 1904) with the Bergs at the Berghof on the Ossiachersee near Annenheim. Alban was only 18 and 19 years old respectively, but when he wasn't swimming, he was already spending most of his time reading poetry and setting all likely poems to music. During the summer of 1903, he wrote and dedicated to Miss Semler a duet to words of Robert Hamerling, *Viel Träume*, which bears the identification "Op. 7, No. 2." Since among his published works, Opus 7 is the opera *Wozzeck*, apparently there was an earlier series of numbers for his student compositions. The following summer, he set one of Miss Semler's own poems, *Traum*, to music, and this he also

dedicated to her. It is included in the same folder as another song, *Grabschrift*, with text by Jakobowski. Mrs. Seabury saved the autographs of all three songs and has now presented them to the Library, together with four long letters (one extends to 19 fair-sized pages) and a number of other documents, including Willi Reich's request to borrow the letters at the time he was writing his book on Berg. Although the letters are somewhat later than the three songs, all of the material dates from Berg's formative years before he had begun to follow the course he was to pursue after studying with Schönberg, and since neither the songs nor letters have apparently been published (Willi Reich does not seem even to have referred to them), they should form extremely important source material for an authoritative biography.

The Library's extensive collection of Paganiniana has been further enriched by a gift of Mrs. Elizabeth A. Bondy which includes a dozen boldly drawn pen and ink sketches of Paganini by an unknown contemporary artist—an artist whose skill is attested by each of his sketches. In addition, there is a lithographed portrait of Paganini, dated 1839, one of his distinctive calling cards, and an official document issued to Paganini by the municipality of Vienna, July 21, 1828. Few men in music have so widespread a reputation as Paganini. He is not only respected by the connoisseurs, but known at least by name to the man in the street. As a consequence, really choice material documenting his life is hard to find and extremely valuable. The Library therefore is most indebted to Mrs. Bondy for her gift.

A very fine custom has developed over the years, a custom which invariably gives the Library much pleasure and the donor much satisfaction. More and more American composers are sending in the autograph manuscripts of their compositions,

sometimes a large group and sometimes a single work shortly after it has been written. On the one hand, it is proper that basic documents showing the growth and gradual improvement of our musical culture should be preserved in the national collection, and on the other hand the fact that his autographs are in safe hands must be a source of considerable gratification to the composer. Following this practice, Mr. Lazare Saminsky has sent in seven autographs and three facsimiles of autographs, most of them major works; Mrs. Mary Howe has sent nine works for orchestra and four smaller works for piano or voices; Mr. Carlton Cooley two black-line prints reproducing the manuscripts of two string quartets (as well as copies of two published works not previously in the collection); Mr. Burnet C. Tuthill the autograph score of his *Suite for Band*, Op. 26; and through the intermediation of Mr. William Strickland, the editor of the "Contemporary Organ Series" published by the H. W. Gray Co., the autograph of Quincy Porter's contribution to that series, *Canon and Fugue for Organ*, has been sent to the Library in its third version. The earlier versions were already here.

Similarly inspired, the descendants of composers who are no longer alive have presented the composers' autographs to the Library. Mrs. Eugenia Lang Dobson has given the autograph manuscripts of five works by her father, Henry A. Lang, who played such a large part in the development of the music of this country during the nineteenth century. Mrs. Walter Frederick Clare (Fanny Gollmick) has presented three of the manuscripts and more than a dozen published works by her grandfather, Adolph Gollmick. And lastly, Mr. Ralph E. Sunderland has presented the scores of two comic operas, *Ulysses* and *Sweet Anne Page*, and the sketches for voice and piano of a third, *In Corsica*, all by W. H. Neidlinger. Almost everyone in this country knows Neidlinger's *Birthday*

of the King, but perhaps only oldtimers will remember that he was one of the favorite composers of works produced by "The Bostonians." As such, the manuscripts and printed materials related to his three operettas should prove to be useful documents for anyone wishing to establish the history of American light opera.

The year has been so rich in gifts that it is quite impossible to mention them all here, but a few others cannot be passed over in complete silence, even if they must necessarily be acknowledged in a sentence. The autograph of a *Lamento* for cello by the French composer, Gustave Samazeuilh, was sent to this country to form an exhibit in the "Merci Train," but since it arrived too late, the French Embassy very kindly presented it to the Library. Mr. Kenneth E. Crouch, who for years has made a hobby of collecting material on and about the national anthems of all countries, has presented approximately 150 letters, 20 pictures, 14 sketches, and 30 copies of various national anthems, all related to his specialty, to add to the material which he has presented to the Library on previous occasions. Since the Music Division seems to be the place of last (and often first) resort for all types of information on national anthems, Mr. Crouch's gift is triply welcome. After the much lamented death of The Honorable Sol Bloom, his daughter, Miss Vera Bloom, gathered together all of his music and gave it to the Library. Since Mr. Bloom was a music publisher before he became a Member of Congress, and since he had saved copies of many of his own publications and of songs by Mrs. Bloom, the collection has a unique interest. Mr. Percy Grainger, as is well known, has donated many remarkable gifts to the Grainger Museum in Melbourne, Australia. Recently, he has started a series of large cabinet-sized, colored photographs of contemporary British musicians, made especially for him. He has been kind

enough to have an extra copy of each printed, and if they are all as handsome as the one of Dr. Ralph Vaughan Williams which has already arrived, they should make a most valuable collection. Theodore Presser was for many years the founder and editor of *The Etude*, a publication which can safely boast of the largest circulation of any music magazine in the world. He also started and built to amazing proportions the music publishing house known by his name. During the past year, when the hundredth anniversary of his birth was to be celebrated, it turned out, however, that the Library had no single document in his hand. Dr. James Francis Cooke, the present editor of *The Etude*, came to our rescue, and not only lent a number of letters, pictures, and books for an exhibition which the Library mounted, but also presented the Library with an autograph letter which Mr. Presser had written Mr. Cooke on Jan. 26, 1924. Lastly, Professor Robert Hernried has on various occasions given the Library documentary material on his life and work. This past year he has enlarged the collection with autographs of four short compositions, a microfilm of the full score of his opera, *Die Bauerin*, and a number of letters and programs.

After making even these brief acknowledgements, too little space remains for discussing adequately the acquisitions which have reached the Library through other channels; hence only a few of the more striking can be mentioned, and those but summarily. Two of these are collections of fair-sized proportions.

Carl Joseph Hammer, who apparently was a chamber music enthusiast of means in Vienna during the early years of the last century, assembled an excellently arranged assortment of music for all possible combinations of instruments. Since he was a Viennese, the giants of the classical period are well represented, at times in first editions but more often in "titelaufgaben"

of first editions. When printed copies were hard to obtain, he sometimes copied out parts. For example, he had a complete set of Artaria's parts for the orchestral version of Haydn's *Musica instrumentale sopra le Sette Ultime Parole*, and copied out parts for the reduction for string quartet of the same work. He also had sets of parts issued by Artaria (in one case by Cappi) of Haydn's symphonies Nos. 81, 82, 83, 84, 86, and 97. If anything, however, Mozart seems to have been his favorite. He had a first edition by Artaria of his *Due duetti per violino e viola*, Op. 25, three trios (all of them arrangements), 11 printed and 12 manuscript quartets, plus arrangements for quartet of *Così fan tutte* and *Don Juan*, and ten string quintets. Beethoven and Pleyel are both well represented also, but the collection is perhaps most interesting for its numerous "klein Meistern," several of whose names did not previously appear in the Music Division's card catalog. There are too many to list them all, particularly since a few should give the general flavor adequately—Gioseffo Benigraf, Bartolomeo Campagnoli, Luigi Cherubini, Dotzauer, Henry Eppinger, Federico Fiorillo, Joseph Fodor, Peter Haensel, Charles Khym, Johann Kleczinsky, Franz Krommer, Nikolaus Krufft, Leopold Neuhäuser, Pirlinger, Polledro, Rolla, Schuppanzigh, F. Tombelle, Antonio Torrandell, Wagenseil, T. H. Worzischek, and Anton Wranitzky. Clearly, the Poles and Czechs were providing much of the background for the "Giants," and someday an attempt should be made to find out what contribution, if any, they made to the general picture. When that time comes, Herr Hammer's 120 publications and manuscripts will prove valuable.

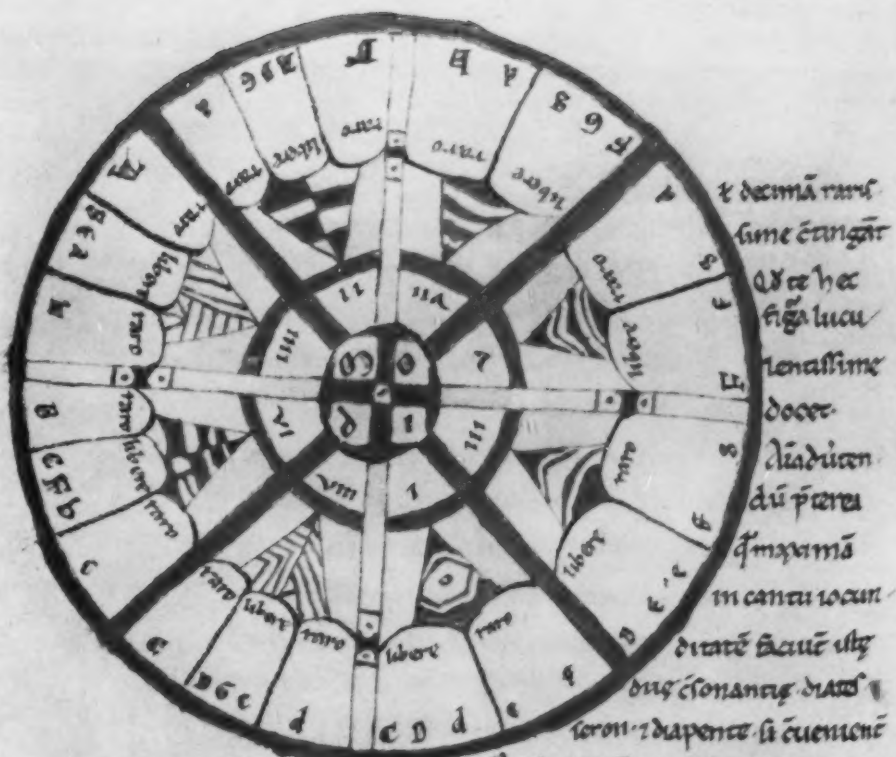
The second collection represents a large segment of the family papers and memorabilia of Mrs. Theodora Morgan-Stephens, from whom it was acquired. Her father, John Paul Morgan (1841-1879), founded the Oberlin Conservatory of

Music in 1865, was organist of Trinity Church in New York 1866-73 (during which time he made the first American translation of Richter's *Manual of Harmony*, his contract with Beer & Schirmer being among these papers), and in 1874 went to Oakland, California, for his health, setting up there a flourishing school of music. After his death, Mrs. Morgan took their four children—Geraldine, Cornelia, Theodora, and John Paul, Jr.—abroad for their musical education. All four sooner or later studied with Joseph Joachim at the Königlische Hochschule für Musik in Berlin, and since Joachim had three daughters of his own, the two families became very close friends. During the summer of 1884, Alexander Wheelock Thayer attended a concert of Joachim's pupils at the Hochschule, met the Morgans, and soon after formed such a friendship with them that he was invited to live in the Morgans' apartment during the two months he remained in Berlin. Thayer introduced them to two brothers, Rudolph and Hermann Grimm, sons of Wilhelm Grimm of the more famous brothers Grimm. The Grimms were close friends of the music publishing family, the Simrocks, and Mrs. Morgan thus widened her contacts among the leading publishers of Germany, for whom she did many translations. Through a translation of *Achilleus*, which Simrock published in 1885, Mrs. Morgan became acquainted with its composer, Max Bruch, and there are at least a dozen letters from him in the present collection.

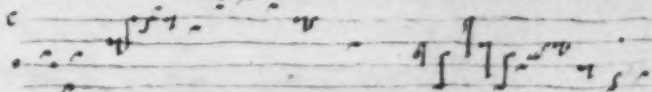
The family's papers are numerous. They are too miscellaneous for specific enumeration, but they include well over 250 letters, 20 signed presentation photographs and approximately 50 others which are identified but not signed; a lengthy, unpublished (and probably unpublishable) "Fairy Tale" which Thayer wrote for the Morgan children; 9 letters from Beethoven's friend and biographer, Anton Schindler, to Frl.

Bertha Hausemann, still in the cover in which they were sent to Thayer; the manuscript of the libretto of Bruch's *Achilleus*; a manuscript poem signed by James Whitcomb Riley; and various published works which Mrs. Morgan translated. There are nearly 80 names among the list of correspondents, so that a complete list here is out of the question, but a few names must be mentioned to give the quality and interest of the letters: Lowell Mason (6), Stephen A. Emery (4), Gustave Schirmer (11), Walter, Frank, Clara, and Hetty Damrosch (9), Alexander Wheelock Thayer (11), Joseph Joachim (7), Max Bruch (12), Andreas Moser (4), various members of the Mendelssohn-Bartholdy family in Berlin (19), Rudolph Grimm (7), and Fritz Simrock (3). One of the last is worth a special note. It is dated February 28, 1889 and is addressed to Geraldine. It starts off in mixed English and German: "Dearest! Brahms kommt!" If everything goes as planned, he should be there the following Sunday. The proofs of his 3rd Sonata in D minor, Op. 108, have just come from the engraver in Leipzig, and if Geraldine will work up the violin part, she may play it for Brahms when he arrives. Most of the correspondence, of course, is not quite on this plane, but it shows a talented musical family, growing, making contacts, and building careers for themselves, and gives every appearance of being worth further study.

Another smaller collection of pictures, programs, and about 30 letters was acquired from Mrs. Bush W. Foley of Cincinnati, whose husband for a time was the director of the chorus for the Cincinnati Musical Festivals. Most of the letters have to do with the business of the Festival Association and will be needed for any study of its concerts, but there are also a few from men with more widespread reputations. There are two from Theodore Thomas, one from Ethelbert Nevin, one from Herr Ries of Ries & Erler, the Berlin music publishers,



i suis locis disponantur. Pulchrū nāq; sonū reddē. si remis-
 sa aliquāiens statū i eisdē uocab; eleuant. quēadmodū
 patet i altā. Vox exultationis. Vortū diatesseron
 multo dulciore melodiā fac. 7 maxime i autento deu-
 ceto. si uidē ē. t. q. car. t. eo apl' uarie repauiantur.
 Sic i fine h. ā. o glorioſū lum. bene cōsiderant liquet. h. m



Quos fecisti ueritatis lumen ag noscere
 Ica pulchrū t. sup qf notal neuma descendit p eisdē
 statū ascendat. ut hic Meruit diuina reuelatione
 Ica decentissim' i cantu son' t. si diatesseron intēdū
 ita uariet' ut soniditon'. t. diaton' nē pcedat. nō subleq'



COLLEGIUM REGI MERITAS DEPRONITE LANDS
 SAUDIA PIA DOMINUM VENTIPARI LAUDE MECUM EST.

Johann Sadler's engraving of Cornelius Verdonck's MAGNIFICAT.

another from President William Howard Taft, and eight letters from the historian of American music, Louis C. Elson, one of which encloses a letter from Robert Franz.

Only a few additional letters were acquired during the year by purchase, and a complete list of the writers will take little space: Charles de Beriot, Charles Wakefield Cadman, Albert Coates, Heinrich Wilhelm Ernst, Ernest Hutchinson, Otto H. Kahn, Christine Nilsson, and Cyril Scott. Not properly speaking a letter at all, one other autograph sheet may be mentioned. It is a brief toast or speech which Mary Garden wrote out in her hotel room to read at the banquet celebrating the first performance of Victor Herbert's grand opera, *Natoma*. Since Miss Garden sang the rôle of *Natoma*, the item has considerable association interest.

The regular purchases of the year will have to be passed over for the most part except to say that they have been continued with little abatement. Higher prices, particularly for the choicer items from England, have necessarily cut down the volume to some extent, but librettos, full scores, chamber works, and early imprints continued to be acquired in satisfying quantities. In evidence of this, a few samples may be mentioned. There is a group of manuscript scores in early copies of compositions for voices and instruments by Niccola Jommelli (two arias and a cantata), an *Aria con recitativo* by Valentino Fioravanti, and another by Domenico Terradellas. On the instrumental side, the manuscript of a concerto in F for violin solo by "Sig. Janushek" (probably Johann Janitzek) appears the most interesting, and among the more modern items, there is a piano composition ("Très vite") by the only lady member of the French *Six*, Germaine Tailleferre.

Among the printed publications, there are a few which have at one time or

another served as the subject of extensive articles, and others which deserve to be so treated. Here they may only be listed, leaving the reader to draw his own conclusions.

Johann Sadler. [Seven large engravings, dating from 1584 to ca. 1590, into the designs of which have been worked complete musical compositions by Cornelius Verdonck (2), Andreas Pevernage (3), Orlandus Lassus (1), and Dirk Raymundi (1). Only eleven engravings in this series are known. They are famous, since the first few to be issued are the earliest examples of engraved music. Cf. Max Seiffert, *Archiv für Musikwissenschaft*, vol. I (1918), pp. 49-67.]

Motetti del frutto. *Primus liber cum quinque vocibus*. Venice, Antonio Gardane, 1538. Five separate part books for Cantus, Altus, Tenor, 5. Pars, and Bassus. This is the first recorded publication of Antonio Gardane's publishing house.

Bohemian Brethren. *Kirchengeseng darinnen die Heubtartickel des Christlichen glaubens kurtz gefasset und ausgeleget sind: jtz vom newen durchsehen, gemehret und der Rō. Kei. Maiestat in unterthenigsten demut zugeschrieben*. Anno Domini 1566.

Girolamo Belli d'Argenta. *I fvrti amorosi a sei voci*. Di Girolamo Belli d'Argenta. Con noua gionta ristampati, & coretti. Con Privileggio. [Signet] In Venetia, Presso Giacomo Vincenzi, 1587. Five parts bound as one volume.

Adam Gumpeltzhaimer. *Compendium musicae Latino-Germanicvm. Studio & operâ Adami Gumpeltzhaimer, Trospergii, Boij. Nunc editione hac nona nonnusquam, correctum, & auctum. Permissu Superiorum. Avgvstae, Typis et impensis Iohannis Vdalrici Schoenigii. M.DC.XXXII*. The Library previously had a copy of the edition of 1616.

Recueil d'airs serieux et a boire de differents auteurs. Pour le mois de Septembre, 1695. A Paris, Chez Christophe Ballard . . . M.DC. XCV. Bound with this are the "III^{me} Livre . . . par Monsieur Piroye . . . Donné au mois de May 1697" (Paris, C. Ballard, 1697) and the "X^{me} Livre . . . par Monsieur de Bousset. Pour les mois de Juillet, Aoust et Septembre. 1697" (Paris, C. Ballard, 1697).

Johann Kuhnau. *Musicalische Vorstellung/ einiger biblischer Historien/ In 6. Sonaten/ Auff dem Claviere zu spielen/ Allen Liebhabern zum*

Vergnügen versucht von Johann Kuhnau.
Leipzig, Gedruckt bey Immanuel Tietzen,
Anno MDCC.

George Frederick Handel. Alexander's Feast: or,
The Power of Musick. An Ode. Wrote in
Honour of St. Cecilia, by Mr. Dryden. And
an Additional New Act, Call'd The Choice of
Hercules. Both Set to Musick by Mr. Handel.

London, Printed for J. and R. Tonson and S.
Draper in the *Strand*. MDCCLIII. Libretto.

This report may safely rest with these
eight publications.

RICHARD S. HILL

Reference Librarian, Music Division

Prints and Photographs

THE Library has pursued its policy of acquiring, as opportunity permitted, such important collections of pictorial material as are pertinent to the history of the Nation. Opportunities of this kind have been so frequent, often at the instance of donors who wished their material to be in the Library of Congress rather than elsewhere, that it has hardly been necessary for us to take independent initiative.

The most important collection acquired is doubtless the lot of 30,000 original glass-plate negatives made in the eastern United States by William Henry Jackson, 1843-1942, one of America's most important photographers. The acquisition of his plates is a step in the Library's plan to acquire the works of the outstanding individuals and groups in the history of American photography: Brady's record of the Civil War; the late nineteenth-century recorders of the development of the West; the outstanding commercial studios; the principal news agencies; the pictorialists, like Arnold Genthe; the war photographers; the "documentary" school; and the masters like Clarence H. White and Alfred Stieglitz, who are primarily known as artists.

Following his early work in the Rocky Mountains and throughout the West, Jackson became a partner in the Detroit Publishing Company, a firm of dealers in scenic views from all over the world. Even as a businessman engaged in promotion, Jackson found the time personally to do most of the firm's traveling and actual camera work in the United States. His later work in the eastern and southern

States, around the Great Lakes and in Canada, Central America, and the islands of the Caribbean is less well-known than his early work because he has omitted detailed discussion of this phase of his career from his published autobiographies and very little of it bears his own name. Nonetheless, the discipline of technique and vision acquired during the days of western hardship plus his devotion to a life-long objective of a photographic survey of America developed in him a superior ability which is seen in his later work. Here is the culmination of all that he knew about the aspects of the land as well as a complete honesty in recording the towns and cities, the arteries of land and river traffic, the monuments, and the little things of daily life.

Jackson's business was dissolved in 1924 and the original plates were later acquired by Edsel Ford for the Edison Institute in Dearborn, Michigan. This institution turned them over to the State Historical Society of Colorado in Denver. The Society has retained all of the negatives made west of the Mississippi River and given to the Library of Congress all of the other negatives, with many accompanying prints.

Some years ago the Library purchased at auction one of the two nearly complete sets of world-famous glass plates made by Mathew B. Brady and his staff to record every detail of the Civil War. This collection had passed through several hands, among them those of Colonel Godwin Ordway. Colonel Ordway, a collector of material relating to the Civil War, owned in addition to the Brady negatives a superb

mounted collection of photographic prints, in part corresponding to the negatives but including also a variety of other pictorial material. This entire collection, which has been purchased from Colonel Ordway's son, is especially important to the Library because the photographic prints, while perhaps not made by Brady himself, are nonetheless contemporary, and the beautiful gold-toned prints are superior to the reprints which previously comprised the Library's holdings. While the collection is primarily rich in individual and group portraits, there is also a wealth of documents on fortifications and emplacements, perhaps of greater pictorial than military interest, operational activities such as railroads and supply lines, and rare material of great interest concerning the Navy at that time.

Brady was primarily, apart from his war activities, the owner of America's outstanding portrait studio of the mid-nineteenth century. The Library has also purchased an excellent album of autographed *cartes de visite* of President Lincoln, his Cabinet, and Members of the Senate and House of Representatives of 1864, not actually complete but so nearly so as to make it an unusual collection of work produced by Brady's studio.

During the year the Library also purchased the 125,000 glass plates produced by George Grantham Bain, who founded the first news-picture agency in this country in 1898. That date is significant in this connection because at that time the halftone process of reproduction was made practical for newspaper use and a field for the dissemination of current information which has since grown to be of extraordinary importance was opened up. Bain was a newspaper writer whose enterprise and imagination gave him the lead in picture distribution which he retained for nearly ten years. In 1904 he suffered a disastrous fire which consumed all of his negatives to that date but the Library

has acquired all of those made between 1904 and the period of the first World War, an extraordinary wealth of material on the prominent personalities of the early part of the century.

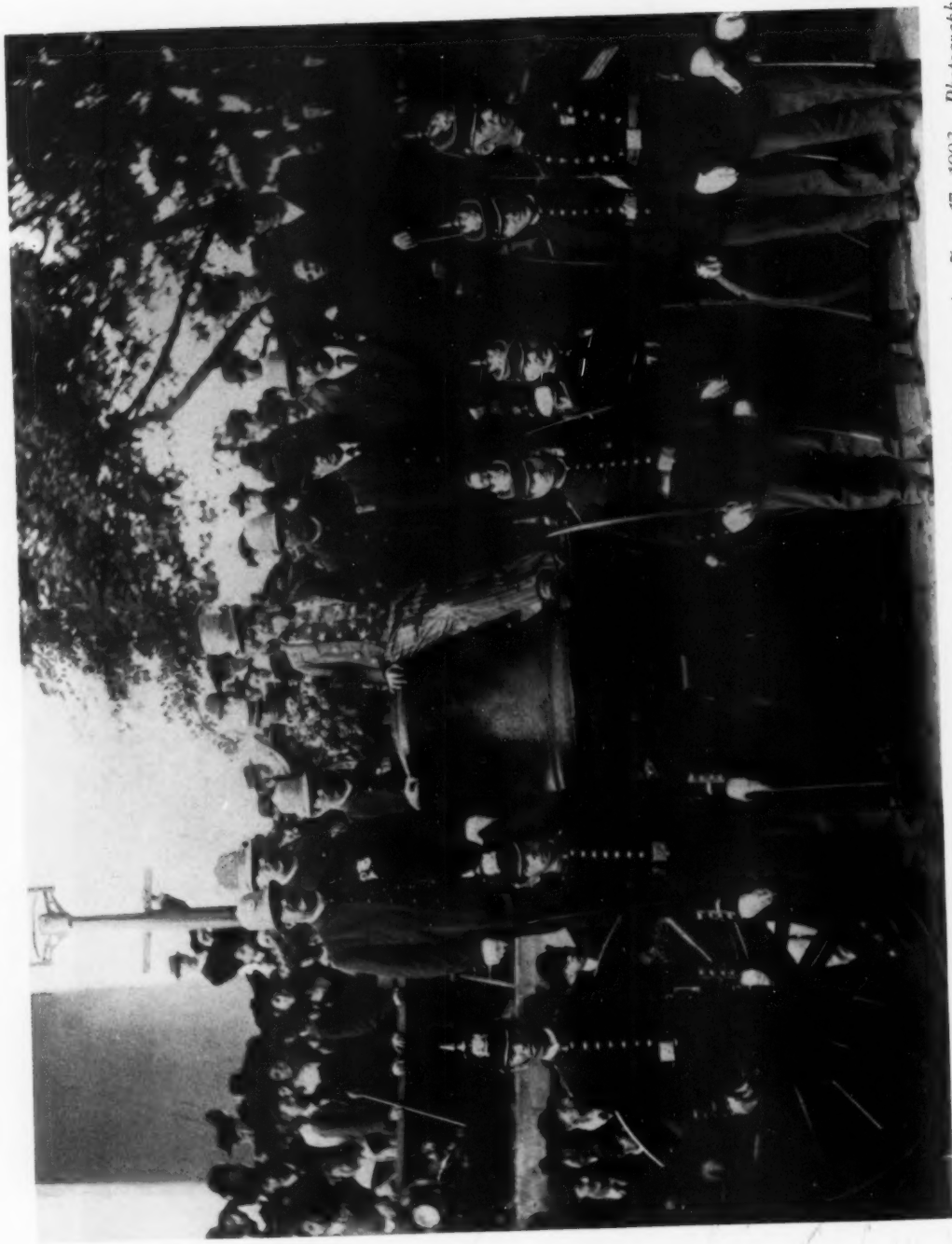
Dr. C. A. Browne, formerly Chief of the Bureau of Chemistry of the U. S. Department of Agriculture and apparently a man of catholic historical tastes, assembled a private collection of material on the history of chemistry and related sciences, but including also prints of great interest on the tropics, archeology, and Italian scenery of the eighteenth century. Louise McDaniell Browne has presented the entire collection to the Library.

Some years ago, while engaged in research on his specialty, the history of American packets and river steamboats in the great competitive tradition of the nineteenth century, Garnett L. Eskew approached the Library of Congress for photographs. Disappointed by the paucity of material here, he had an unusual reaction and decided to remedy this lack of Americana by giving us his own entire notable collection, so pertinent to the history of cotton and other phases of commerce and to American literature and legend. Many of his photographs are accompanied by data from questionnaires addressed to old river authorities inquiring as to the comparative merits, power, and specifications of many of the vessels and often indicating what happened to each one. Some were burned, some crushed in ice floes, some exploded, and some were merely laid up.

A similar contribution to the documentation of American institutions came as the gift of P. M. McClintock, a circus enthusiast whose lifelong hobby has been the collection of pictures of old-time circus parades, calliope players, elephant boys, and the like. The railroad enthusiasts and historians are among the most active collectors of pictorial material. A fortunate purchase enabled us to add an



The Harbor, Gloucester, Mass. Photograph by William Henry Jackson, 1906.



The Liberty Bell at Bunker Hill, Charlestown, Massachusetts, for the Bunker Hill Day ceremonies, June 17, 1903. Photograph from the historical news collection of George Grantham Bain.

apparently unknown album of photographs taken along the lines of the Baltimore and Ohio Railroad in 1872. Another unusual album consisting of portraits of Mexican political and revolutionary figures of the middle of the nineteenth century was purchased from the collector, Sr. José Escudero y Arias. Mr. Orme Wilson and Mr. Roland T. Carr also presented the Library with interesting albums of *cartes de visite*.

It is deserving of mention in a report on acquisitions that the copyright deposits accumulated since the middle of the last century, but with a few exceptions retained in storage until now, are gradually being cataloged and placed where they are available for reference. To all intents and purposes these are new acquisitions to the Library's collections, though they have been on the premises for many years. To the few historians who knew of the existence of this deposit, the precise content has been a matter of eager speculation and anticipation. Valuable discoveries of great rarity are made almost daily. The standard history of American photography, for instance, states that the first stereographs on paper made in America in 1855-56 by the Langenheim brothers in Philadelphia have been completely lost from sight. Its author adds a note of regret as these are the veritable incunabula of the most effective form of picture distribution previous to the development of adequate processes of reproduction. The Langenheims' own set of the 1856 series was discovered in our storeroom this spring and has attracted the immediate interest of connoisseurs.

The acquisition of material newly deposited for copyright was temporarily interrupted until Library procedures for caring for the rapid flow of this material could be worked out. This valuable source of new material has now been reopened and selections are made available

as they are received from the Copyright Office.

It will be some time before the extensive confiscated German materials transferred to the Library by the military authorities can be made available by the Library's custodial divisions. The greater part of the past year's processing time in the Prints and Photographs Division has been spent on this category of acquisitions, consisting of approximately a quarter-million photographs, cartoons, and miscellaneous graphic documents concerning German propaganda activities and official acts during the years 1933 to 1942.* The Library has already cataloged what is probably the best selection of this type of study material in existence, since none supposedly remains in Germany. Individual items are listed in a new publication of the Prints and Photographs Division, the *Selective Checklist of Prints and Photographs Recently Cataloged and Made Available for Reference*.

Mrs. Charles S. Whitman of New York made the principal contribution to our resources for the study of art history by the gift of her excellent collection of photographs of Pre-Columbian Mexican sculpture. The photographs were made as a survey of material considered for an unrealized exhibition of the sculpture itself, and in this connection, through the courteous cooperation of Mexican officials, many pieces previously unphotographed were recorded. The work is of a high professional standard and each photograph is accompanied by full documentation and comment. There is one series of portraits from life of a modern Mexican woman, made to show the unchanged facial resemblance, in a pure example, to an ancient Maya head.

Mr. Edwin H. Denby has presented to the Library reproductions of his water

*A general account of these materials appeared in the August 1949 issue of this *Journal*, pp. 21-27.

colors, accompanied by his studies in typographical design, and Mrs. Edwin H. Denby has presented an extensive collection of original drawings by her late first husband concerning the science of proportion. The latter, Robert W. Gardner, a distinguished architect, mathematician, archeologist, and the author of *A Primer of Proportion in the Arts of Form and Music*, published in 1945, had spent many years in research among classical and Oriental writings concerning the relationship of natural proportion as exemplified in astronomy and other natural sciences to surveying, city planning, and works of art. His complete body of research material represents an attempt to penetrate profound scientific mysteries and to elucidate our instinctive sense of beauty.

A second extensive installment of portraits and historical prints deposited by Joseph Verner Reed has been received. This material is derived from the collection of Robert Fridenberg, the leading dealer in engraved portraits and similar iconographic material in New York, from which the Library is, over a period of years, to make a selection for its collections. The portion recently received includes notably a large number of legal portraits as well as masterpieces by the French engravers of the seventeenth century and miscellaneous items of American interest.

More people would probably name Alfred Stieglitz as the world's greatest photographer than would accord this praise to any other man. The precise nature of his greatness has been the subject of constant discussion and of many essays. His influence upon American photography and upon the whole modern art movement in America has without question been great and is universally recognized. His widow, Georgia O'Keeffe, has presented to the Library a selection of 57 of his exquisite prints from his own collection at An American Place, the gallery from which he conducted his manifold activities.

Fine Prints

The Library's collection of fine prints has been augmented during the year by 505 engravings, etchings, lithographs, and block prints, received by purchase, gift, copyright deposit, and exchange. The majority of the acquisitions comprised the selections of the Pennell Fund Committee which are purchased by the Library with funds bequeathed for this purpose by Joseph Pennell.

Recent prints by American artists were for the most part chosen from the 33rd Annual Exhibition of the Society of American Etchers, Gravers, Lithographers and Woodcutters and from the 7th National Exhibition of Prints held at the Library from May 1 until August 1. Included among the purchases from the latter were the three prize-winning prints: Federico Castellon's etching *Taos Tryst*, Helen West Heller's wood engraving *Nocturne*, and *Evening, the Everglades*, a lithograph by Victoria Hutson Huntley. These two large exhibitions enabled the Committee to review a large proportion of the best of the year's production. However, prints submitted by individual artists or their agents were welcomed and encouraged. In the 12 years which have elapsed since the income from the Pennell bequest became available, prints by well over 200 contemporary American artists have been purchased for the collection.

Since the purpose of the Pennell Fund is to acquire prints made within the past 100 years by artists of any nationality as well as those made by contemporary Americans, the Committee has sought to cover as far as possible the entire range of modern printmaking. American work of an earlier period includes George Bellows' portrait lithograph of John Carroll; 12 etchings, dry points, and aquatints by Mary Cassatt among which are three of her beautiful color prints, *The Fitting*, (Breeskin, 147), *Mother's Kiss* (B. 149), and *Maternal Caress* (B. 150), all from the

Harris Whittemore Collection; and 22 etchings and dry points by Whistler. The last group, the majority of which also came from the same Collection, includes such rarities as the *Dutchman Holding a Glass* (K. 4), *Reading by Lamplight* (K. 32), *Arthur Haden* (K. 61), signed a second time with the butterfly on the back and the notation "fine proof" in Whistler's handwriting, and *Fosco* (K. 99), with the artist's name, the title, and "S. H." in Seymour Haden's hand and signed "S. Haden" on the back. From another source the Library obtained one of the rare proofs of the portrait of Ross Winans (K. 88), in whose locomotive works in Baltimore Whistler worked for a short time after leaving West Point and whose daughter married Whistler's brother George.

A group of American prints of the more recent past is among the 258 items purchased from Mr. Frank G. Kennedy, Jr., the distinguished Philadelphia collector who generously offered the Library the choice of a large segment of his collection at nominal prices. From this source the Library's holdings were supplemented by examples of the work of Kerr Eby, Earl Horter, Armin Hansen, John W. Winkler, and many others who were active during the first quarter of the century.

From the same source came a number of prints by British artists of the same period, C. H. Baskett, Charles Cain, A. Hugh Fisher, Russell Flint, and William Lee-Hankey, to mention but a few. The collection of modern British prints was also enhanced by a group of eight wood engravings by John Farleigh, John Greenwood, Gertrude Hermes, Agnes Miller Parker, Gwendolin Raverat, and Charles Tunnicliffe.

Especially noteworthy acquisitions are a fine proof of Sir D. Y. Cameron's etching *The Abazia, Venice* (R. 306) and Seymour Haden's etching *Thames Fishermen* (H. 11) and rare mezzotint *Salmon Pool on the Spey* (H. 250).

The French section of the collection has also received a fair share of attention in the Committee's selections. Representing the nineteenth century are several items of interest, among them *Sortie du bain* (L.-D. 39), one of Degas' most important plates, and his lovely *Danseuses dans la coulisse* (L.-D. 26); Corot's lithograph *Une Famille à Terracine* (L.-D. 29), one of a series of 12 drawn in 1871 while at the home of his friend Alfred Robaut with whom the artist took refuge at the time of the Franco-Prussian War. An edition of 50 was published under the title *Douze croquis et dessins originaux sur papier autographique par Corot*. Two examples of "cliché verre" prints, etched on coated glass and printed in the manner of photographic negatives, are Daubigny's *Le grand parc à moutons* (L.-D. 138) and one of Théodore Rousseau's two experiments in this medium, *Le Cerisier de la plante à Biau* (L.-D. 5). The process was introduced to the painters of Barbizon by Corot who together with three of his friends, Grandguillaume and Cuvilier, photographers, and the lithographer Dutilleux, conceived the idea of making prints in this manner.

Two charming etchings by Théodore Roussel, early works showing the influence of Whistler, who persuaded the young painter to take up etching, were formerly in the Mansfield Collection, one a portrait of a young woman, the other *The Pastoral Play*. The latter portrays a scene from Théodore de Banville's comedy which was played in the open at Cunnizaro Wood on August 7, 1888 by a group of distinguished amateurs. Lady Archibald Campbell, whose portrait was painted several times by Whistler, is one of the figures shown. Other French prints included lithographs by Camille Pissarro, Manet, Toulouse-Lautrec, Bonnard, and Vlaminck in addition to two early etchings by Forain which are of particular interest to those who wish to study the development of his style to its fullest expression in the Biblical

subjects. These were *Le Départ de l'étoile* (G. 4), dated "24 Mars 77" in Forain's hand and dedicated "A Arthur O'Shaughnessy, cordial souvenir," and *Les deux suiveurs* (G. 9) of the same period. His *Départ de l'Enfant Prodigue* and his lithograph portrait of Ambroise Vollard were also acquired.

Representative of a group of contemporary French printmakers are 26 prints selected from a collection assembled under the auspices of the Association Française d'Action Artistique by the Comité National de la Gravure Française for exhibition in the United States. Among those whose work is included are Yves Alix, Hermine David, Jacques Villon, and Pierre Guastalla, founder and president of La Jeune Gravure Contemporaine.

The Library was fortunate in acquiring through copyright deposit one of the 450 sets of Georges Rouault's magnificent *Miserere et guerre*, published in the fall of 1948 under the imprint of the Édition de l'Étoile Filante. This massive portfolio contains the 58 plates executed for Ambroise Vollard whose original plan to publish them was never realized, although the printing was completed in 1927 and a few trial proofs were distributed. A short account of the work is given in the author's preface.

Most important among the gifts is a self-portrait of the late Ernest Haskell which, according to the donor, Ernest Haskell, Jr., was etched in 1911 and is probably unique, for he does not know of the existence of another proof. It is a welcome addition to the Library's very comprehensive collection of the work of this great American etcher who accomplished so much during his short life. Other gifts are four etchings by David Little of Australia and a bequest of 15 of his own etchings from the late Gustave Adolphe Hoffman. Through an exchange of material with the University of Cagliari in Sardinia we received 20 etchings of

the environs of Cagliari by a local artist, Dina Masnata.

Whistleriana

In deference to Joseph Pennell's wish that the Library continue to add to his collection of Whistleriana, three items were purchased, most significant of which are two charming sketches signed with the butterfly. On one, a wash drawing, there is inscribed in Whistler's hand "The Beggars, Venice" and "Selsea Sep. 18, 1881." It appears to be a sketch of the well-known etching of the same title and may have been drawn from memory while the artist was visiting his friend and sometime business agent, Charles A. Howells, at his house at Selsea Bill Sands, where according to the Pennells "he made an etching and at least one water color." The other, a delicate pencil drawing of a forge, was at one time in the collection of the notorious Richard Canfield who, so states the catalog of the Buffalo Fine Arts Academy where it was exhibited in 1911, selected it personally from the artist's own collection. On the reverse there is a smaller sketch of two figures leaning over an anvil. Both drawings were evidently studies for the lithographs made during Whistler's stay at Lyme Regis in 1895.

The third item is a small, partially filled scrapbook containing some newspaper clippings relating to Whistler and a letter written in pencil on the back of a telegraph form and signed with the butterfly. The letter which begins "Stott—listen to me" was written to William Stott of Oldham who was for a time one of Whistler's devoted followers. In it he explains why he cannot urge the election of Dow, saying that much as he would like to have him in, he has never seen his work and cannot speak with authority. "It must never be perceived that I am not in full command of whatever I am handling and especially must it never be said that I attempt to

bring in a man to strengthen my own army." Although not mentioned by name, the election discussed is to membership in the Society of British Artists, and the letter was probably written about the time Whistler became its president. The tone of the letter is serious throughout, containing none of the biting wit so characteristic of much of his correspondence. From the moment of his own election as a member, Whistler took an active interest in the affairs of the Society. So seriously did he take his responsibilities after he became president that he postponed a trip to America, the announcement of which appears in one of the clippings found in the scrapbook.

The majority of the clippings refer to an incident at the Hogarth Club which occurred in January 1889 and was first given publicity in a Belgian paper, *Indépendance belge*. According to the account in the clippings, William Stott approached Whistler one evening at the Club and without preface remarked angrily, "You are a liar and a coward," whereupon Whistler was said to have slapped his face twice and then delivered a well-aimed kick. The reason for the attack is a matter of conjecture. Several of the accounts suggest that it was because Stott felt that he had been treated unfairly by Whistler when he was president of the Society of British Artists. Others hinted that it was "all about the model [Maud Franklin, who had been Whistler's model until his marriage to Mrs. Godwin] who sat for that rueful Venus rising from the sea" [a paint-

ing by Stott]. The Pennells do not mention the episode in their *Life* of the artist, nor are these clippings included in the 154 bound volumes they assembled over a period of many years.

Original Illustrations

From Mrs. Everette St. J. Chaffee of Providence, R. I., we have received the gift of an original charcoal drawing by the well-known artist Elizabeth Shippen Greene Elliott. Mrs. Elliott was one of the first of the illustrators to respond to the request of the late William Patten that they contribute their original drawings to form a Cabinet of American Illustration in the Library of Congress. Her gift consisted of well over 100 examples of her work, many of them published in *Harper's Magazine*, for which she worked exclusively from 1903 until 1911. Mrs. Chaffee's contribution came as the result of a letter written to her by Mr. Patten in 1933 to say that Mrs. Elliott was desirous that the drawing in her possession, *Every Morning a New Earth*, be added to the Library of Congress collection.

In all of the fields encompassed by this Division, great portraits, views, records of events, and works of art, notable additions have been made to the collections.

PAUL VANDERBILT
*Acting Chief, Prints and
Photographs Division*

ALICE LEE PARKER
*Assistant Chief, Prints and
Photographs Division*

SOME RECENT PUBLICATIONS OF THE LIBRARY OF CONGRESS

ADMINISTRATIVE

Bibliography by Cooperation. By Luther H. Evans. Reprint from the Bulletin of the Medical Library Association, July 1949, pp. 197-212. Furnished on request.

Information for Readers in the Library of Congress. 1949. 14 p. Furnished on request.

Morsels of History; An Address before the National Society of Autograph Collectors at Princeton, New Jersey, on Monday, April 11, 1949. By David C. Mearns. Reprint from the Autograph Collectors' Journal, Vol. 1, no. 3, April 1949. 9 p. Furnished on request.

AERONAUTICS DIVISION

The General Spaatz Collection. By Marvin W. McFarland. Reprint from the Quarterly Journal of Current Acquisitions, Vol. 6, no. 3, May 1949. 33 p. Furnished on request.

COPYRIGHT OFFICE

Copyright Law of the United States of America. Bulletin No. 14 [of the Copyright Office, reissued to include amendments of the Act of June 3, 1949 (63 Stat. 153)]. 1949. 40 p. For sale by the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C. Paper 15 cents.

DESCRIPTIVE CATALOGING DIVISION

Rules for Descriptive Cataloging in the Library of Congress. (Adopted by the American Library Association.) 1949. 141 p. For sale by the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C. Cloth \$1.50.

EUROPEAN AFFAIRS DIVISION

The European Press Today. August 1949. 152 p. Multilithed. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price \$1.00.

Freedom of Information; A Selective Report on Recent Writing. October 1949. 153 p. Multilithed. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price \$1.00.

GENERAL REFERENCE AND BIBLIOGRAPHY DIVISION

The Study and Teaching of Slavic Languages; A Selected List of References. Compiled by John T. Dorosh. 97 p. Multilithed. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price 65 cents.

LEGISLATIVE REFERENCE SERVICE

Public Affairs Bulletins:

No. 70. Acts of Congress Providing for Grants-In-Aid to States. By Rebecca Notz.

45 p. Multilithed. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price 30 cents.

No. 71. The Bogotá Conference. By Lottie M. Manross. 66 p. Multilithed. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price 45 cents.

No. 72. Federal Excise Taxes. By Raymond E. Manning. 104 p. Multilithed. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price 70 cents. (Revision of earlier Bulletin No. 59 on the same subject.)

No. 73. The Question of a Flexible-Statutory Minimum Wage. By Gustave Peck. 26 p. Multilithed. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price 25 cents.

No. 74. Facts and Figures about the Federal Government. By W. Brooke Graves. 71 p. Multilithed. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price 45 cents.

No. 75. Planning National Defense, 1950 to 1970. By S. Arthur Devan. 105 p. Multilithed. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price 70 cents.

LOAN DIVISION

Checklist of Hearings before Congressional Committees through the 67th Congress. Part II. House Committee on Appropriations. Compiled by Harold O. Thomen. Preliminary Edition. 50 p. Multilithed. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price 35 cents.

MAPS DIVISION

A Supplement Key to the V. K. Ting Atlas of China. (Edition of 1934.) Compiled by L. W. Wadsworth. 22 l. Multilithed. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price 25 cents.

ORIENTALIA DIVISION

Current Publications in Southeast Asia. By Cecil Hobbs. Reprint from The Far Eastern Quarterly, Vol. VIII, no. 3, May 1949, pp. 296-318. Furnished on request to Southeast Asia Section, Library of Congress, Washington 25, D. C.

PRINTS AND PHOTOGRAPHS DIVISION

Selective Checklist of Prints and Photographs recently Cataloged and made available for Reference, Lots 2280-2984. 58 p. Multilithed. Furnished on request to the Prints and Photographs Division, Library of Congress, Washington 25, D. C.